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BOHEMIAN GIRL

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THE

BOHEMIAN GIRL.

Opera

IN THREE ACTS;

THE MUSIC COMPOSED BY

BALFE.

THE WORDS BY ALFRED BUNN.

8-22-05
-12

EDITED BY ARTHUR SULLIVAN AND J. PITTMAN

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THE

BOHEMIAN GIRL.

DRAMATIS PERSONÆ.

COUNT ARNHEIM. (*Governor of Presburg.*) . . BARITONE.

THADDEUS (*A proscribed Pole.*) . . . . . TENOR.

FLORESTEIN. (*Nephew of the Count.*) . . . TENOR.

DEVILSHOOF. (*Chief of the Gipsies.*) . . . . BASS.

CAPTAIN OF THE GUARD . . . . . .

OFFICER . . . . . .

ARLINE. (*Daughter of the Count.*) . . . . SOPRANO.

BUDA. (*Her attendant.*) . . . . . .

QUEEN OF THE GIPSIES . . . . . MEZZO SOPRANO.

CHORUS.

Nobles, Soldiers, Gipsies, Retainers, and Peasants.

SCENE:

PRESBURG ON THE DANUBE AND VICINITY.

PLOT OF THE OPERA.

THE action of this drama commences at the chateau of COUNT ARNHEIM, in Austria. The peasantry and retainers of the Count are making preparations for the chase, when THADDEUS, a Polish exile and fugitive from the Austrian troops, arrives in search of shelter and concealment. Here he encounters a band of Gipsies, headed by one DEVILSHOOF, who, learning from THADDEUS that he is pursued by soldiers, gives him a disguise, conceals him, and puts the pursuing troops on the wrong track. Just at this time, shouts of distress are heard, and FLORESTEIN appears surrounded by huntsmen. The Count's child and her attendant have been attacked by an infuriated stag in the forest, and are probably destroyed. Hearing this, THADDEUS seizes a rifle, and hastens to their relief, and by a well-aimed shot kills the animal, and saves them from destruction. The Count now returns in time to hear of the peril of his darling child, and to see THADDEUS bearing her wounded form in his arms. Overjoyed to find her still alive, the Count overwhelms THADDEUS with grateful thanks, and invites him to join in the festivities about to take place. THADDEUS at first declines, but being warmly entreated to remain, at length consents to do so. They seat themselves at table, and the Count proposes as a toast, "Health and long life to the Emperor!" All except THADDEUS do honor to the toast, and his silence being observed, the Count challenges him to empty his goblet as the rest have done. THADDEUS, to the surprise of all, dashes the wine to the earth; this, of course, produces a burst of indignation. The assembled guests are infuriated by such an indignity to their monarch, and threaten the life of THADDEUS. At this moment DEVILSHOOF returns, and at once takes sides with THADDEUS. The Count orders DEVILSHOOF to be secured. The attendants seize and carry him into the castle. THADDEUS departs, and festivities are resumed. During the *fête*, DEVILSHOOF escapes, taking with him the Count's infant daughter, ARLINE; and his flight being almost immediately discovered, the greatest excitement prevails. Peasants, huntsmen, and attendants hasten in search of the daring fugitive, and he is seen bearing the child across a dangerous precipice; he escapes, and the unhappy father sinks in despair as the FIRST ACT ends.

Twelve years are supposed to elapse, and we are transported to the city of Presburg, in the suburbs of which the Gipsies are encamped with the Queen of their tribe in whose tent dwells the Count's daughter, ARLINE, now a fine young woman. FLORESTEIN, a foppish *attaché* to the Court, is met by DEVILSHOOF and his companions, who relieve him of his jewelry, among which is a medallion, which DEVILSHOOF carries off. THADDEUS, who has joined the tribe, is now enamored of ARLINE, and he tells her that it was he who saved her life in infancy, but he still carefully conceals from her the secret of her birth. ARLINE confesses her love for THADDEUS, and they are betrothed according to the custom of the Gipsy tribe.

A grand fair is in progress in the plaza of the city, and hither, of course, come all the Gipsies, who add to the gayety and life of the scene by their peculiar dances, songs, etc. FLORESTIEN appears, and is quite fascinated by the beauty of ARLINE. While trying to engage her attention, he perceives his medallion hanging on her neck and claims it, charging her with having stolen it. This leads to great excitement: the guard is called, ARLINE is arrested, and the crowd dispersed by the soldiery. The supposed culprit is brought before COUNT ARNHEIM; FLORESTEIN presses the charge, and circumstances strengthen the appearance of guilt against ARLINE, when the Count perceives the mark left by the wound inflicted by the deer on ARLINE'S arm. He asks its origin. She repeats the story as related to her by THADDEUS. The Count recognizes his long-lost child, and the Act ends with an effective *tableau*.

In the THIRD ACT we find ARLINE restored to her rank and the home of her father; but the change in her prospects does not diminish her love for THADDEUS. He, daring all dangers for an interview, seeks and finds her here. He comes to bid her farewell, and prays that she will, even when surrounded by other admirers, give a thought to him who saved her life, and who loves her. She promises fidelity, and declares herself his and his only. Here we find that the Gipsy Queen, who also loves THADDEUS, has been plotting to take him from ARLINE. By her device the medallion was discovered in the possession of ARLINE. Even now she is conspiring to separate the lovers, but her plots fail. THADDEUS relates his history to COUNT ARNHEIM, who, in gratitude to the preserver of his child, bestows her upon him. Desire for vengeance now fills the heart of the Gipsy Queen; she induces one of her tribe to fire at THADDEUS as he is embracing ARLINE, but by a timely movement of DEVILSHOOF, the bullet reaches her own heart.

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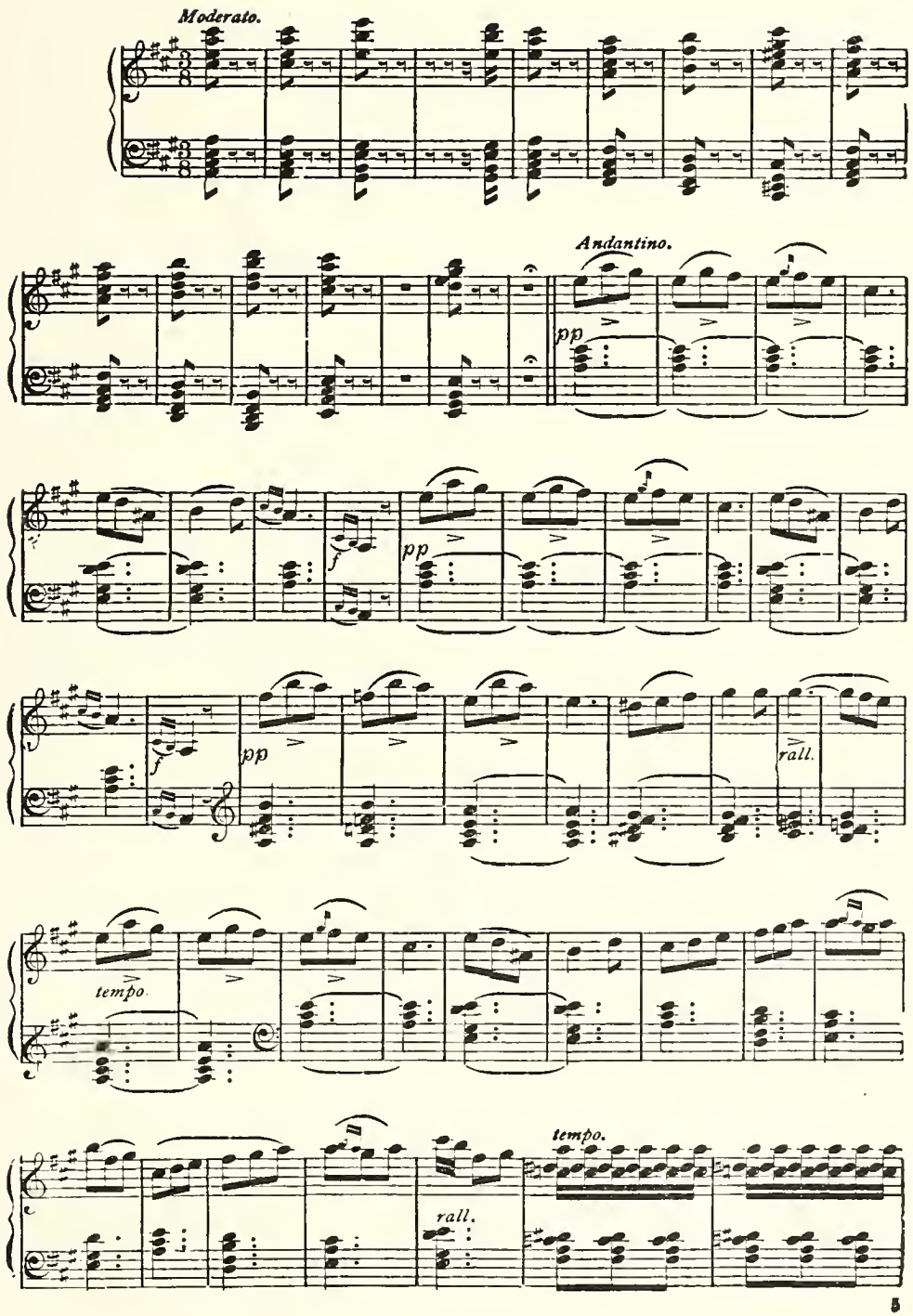
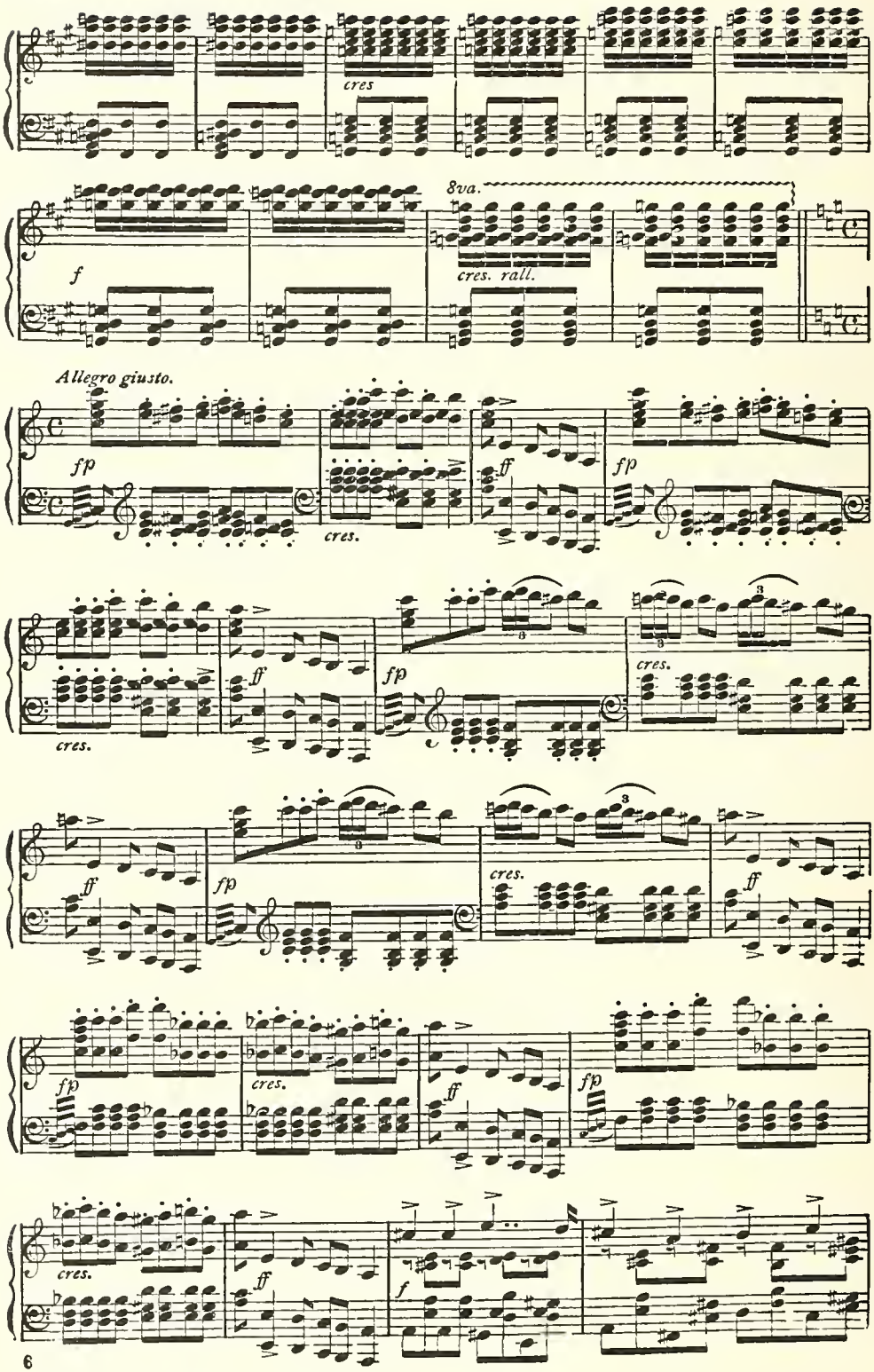
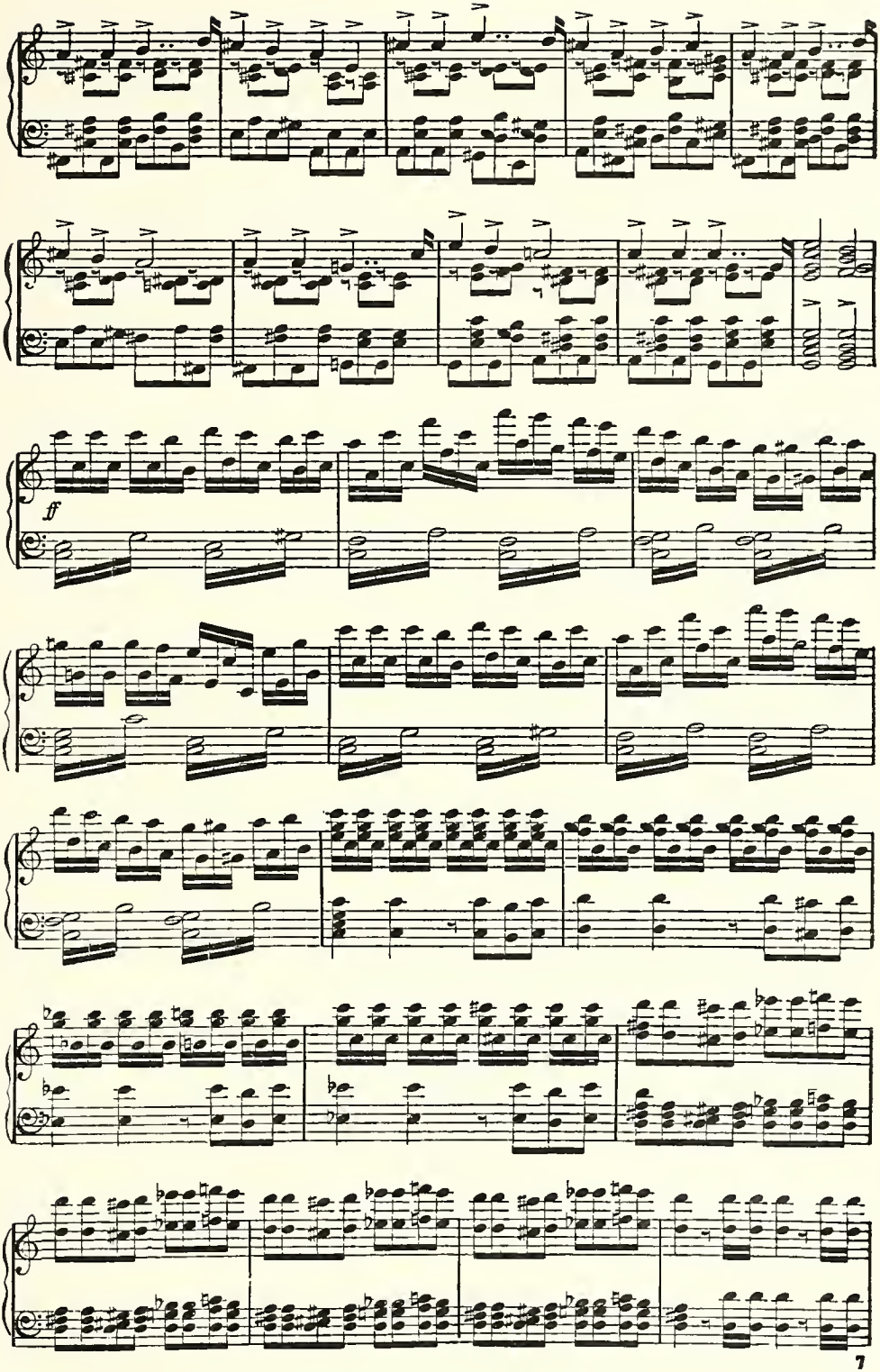
OVERTURE




cres
8va.
f
cres. rall.
Allegro giusto.
fp
cres.
ff
fp
cres.
ff
fp
cres.
ff
fp
cres.
ff
fp
cres.
ff
f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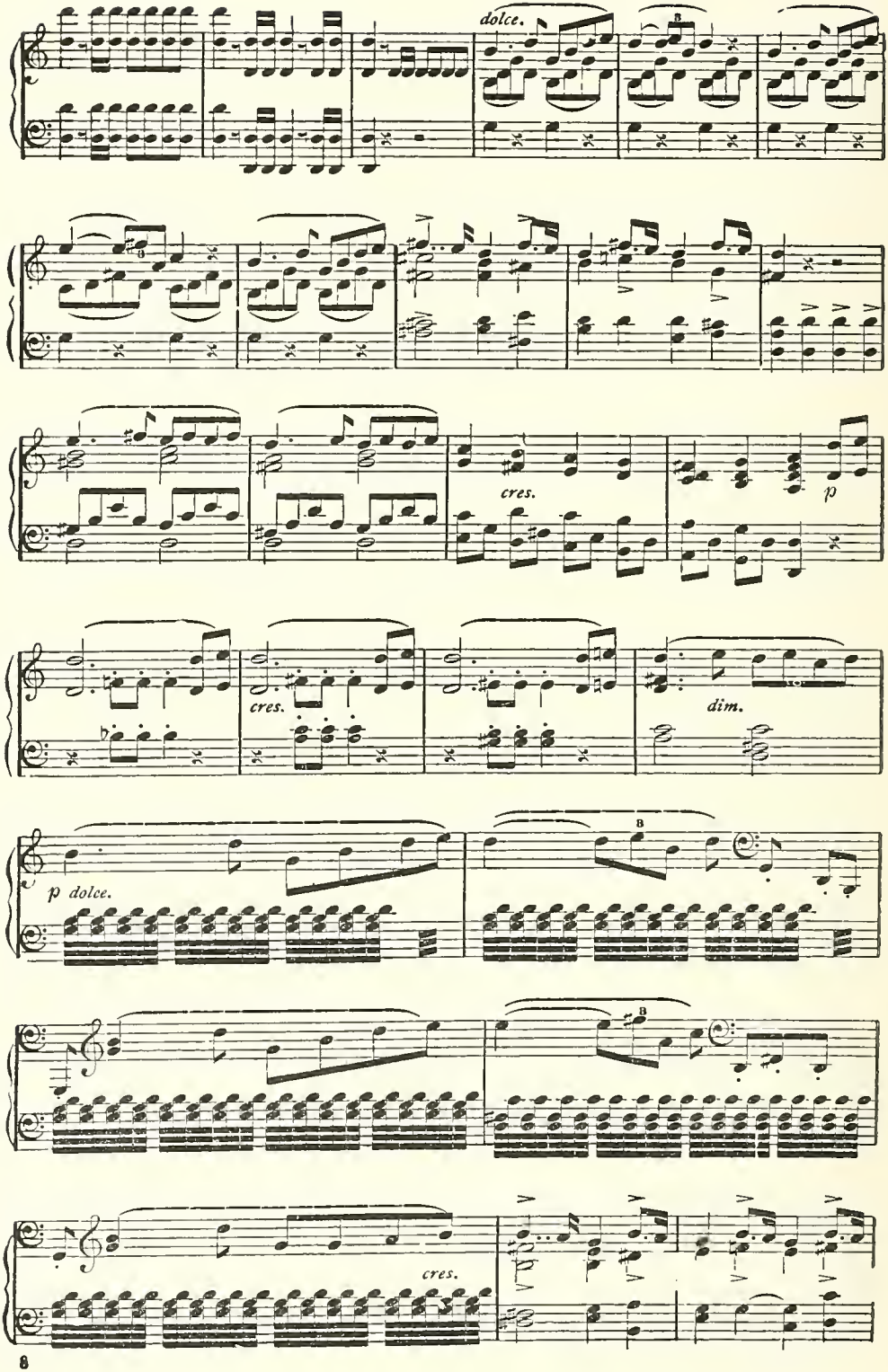
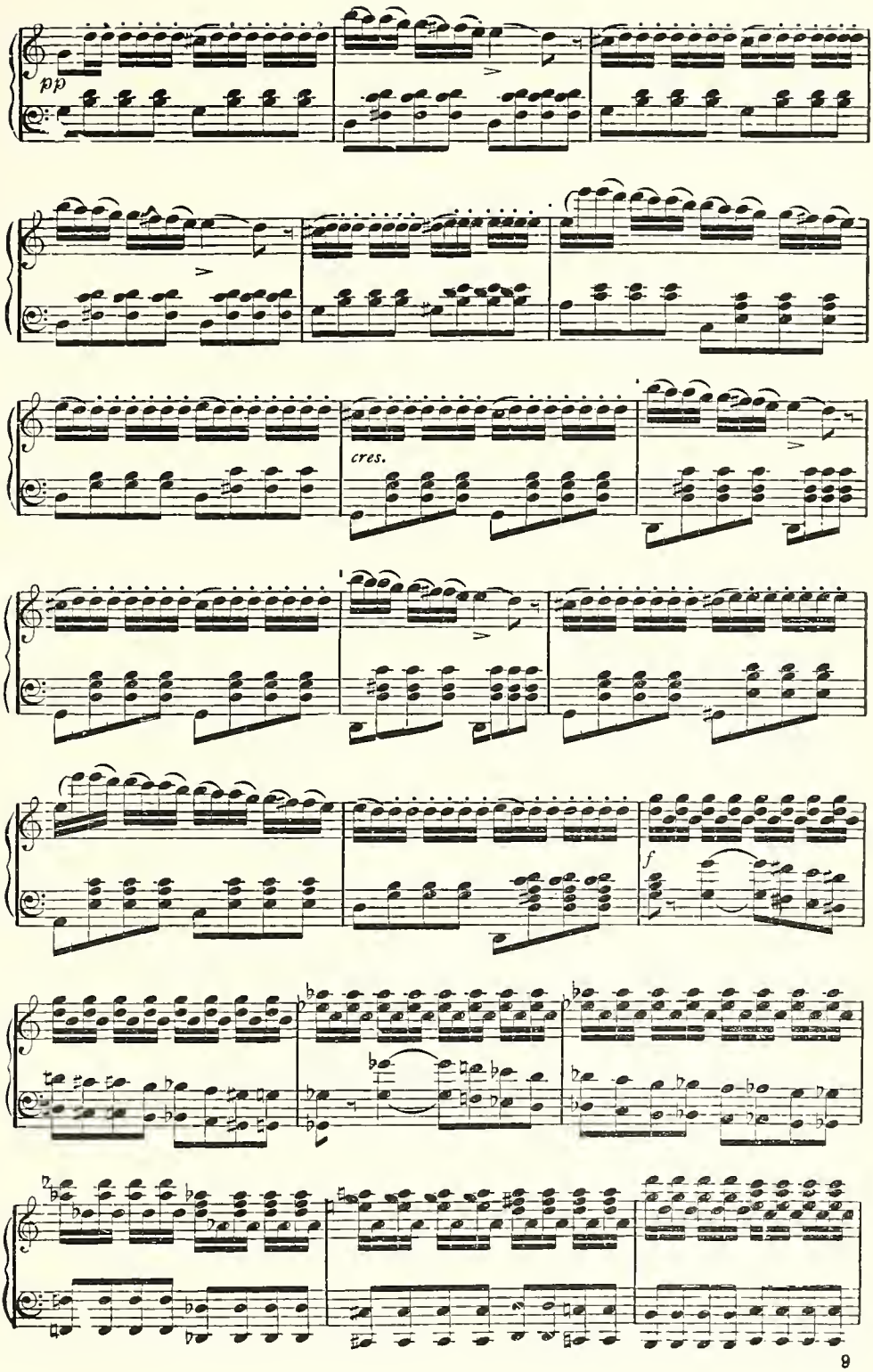
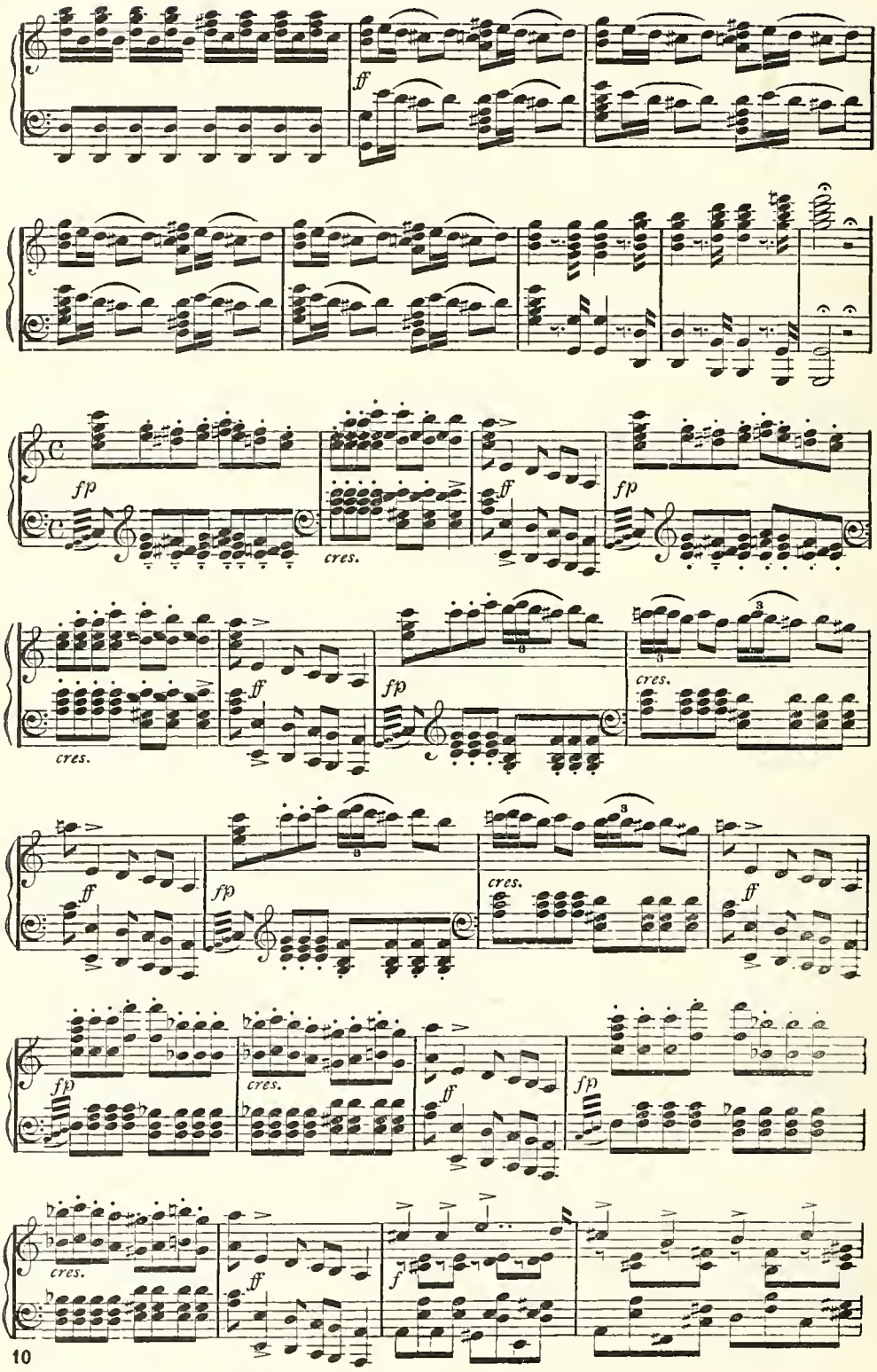
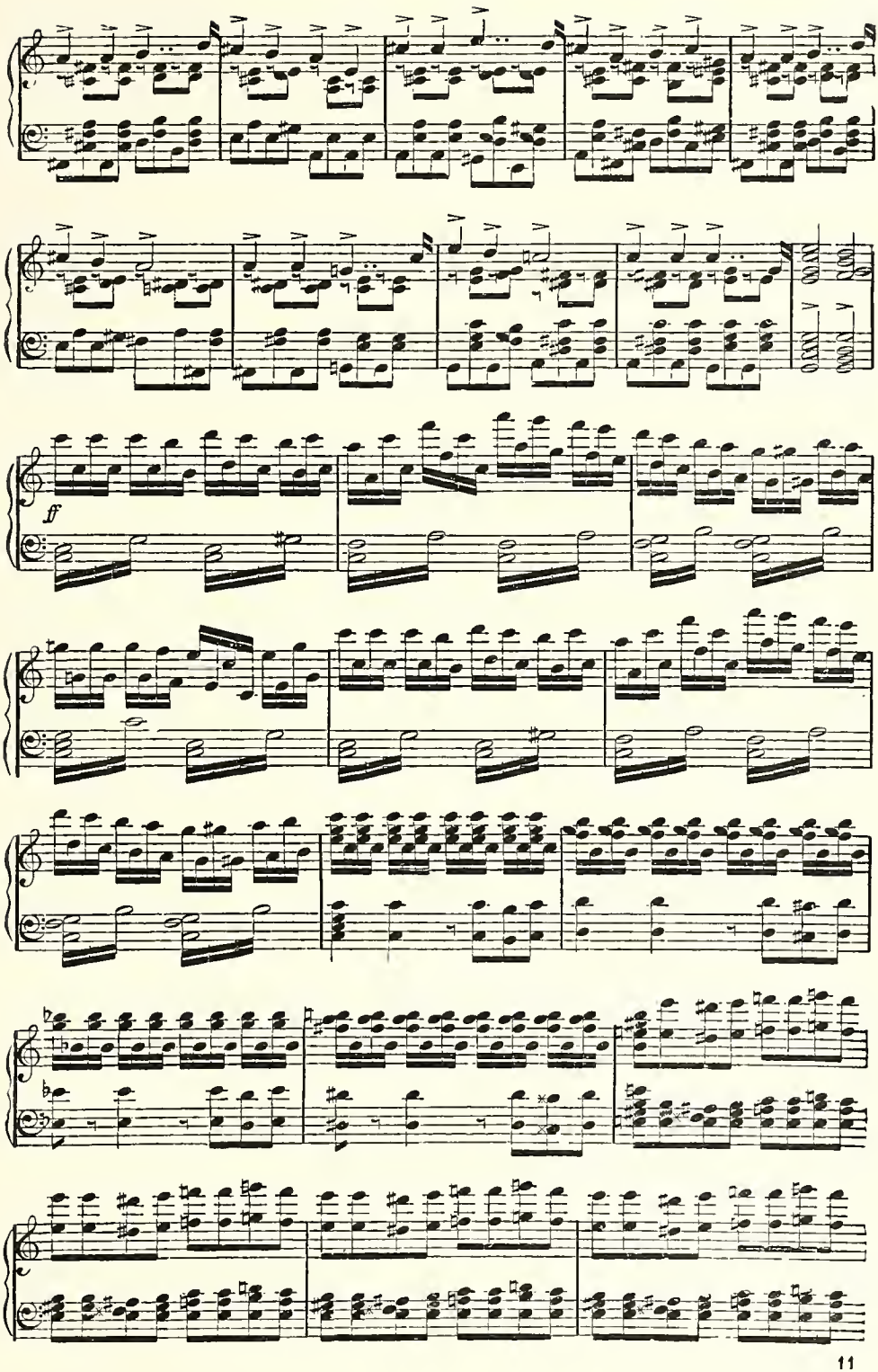

dolce.
cres.
p
cres.
dim.
p dolce.
cres.


pp
cres.
f


ff
fp
cres.
ff
fp
cres.
ff
fp
cres.
ff
fp
cres.
ff
fp
cres.
ff
f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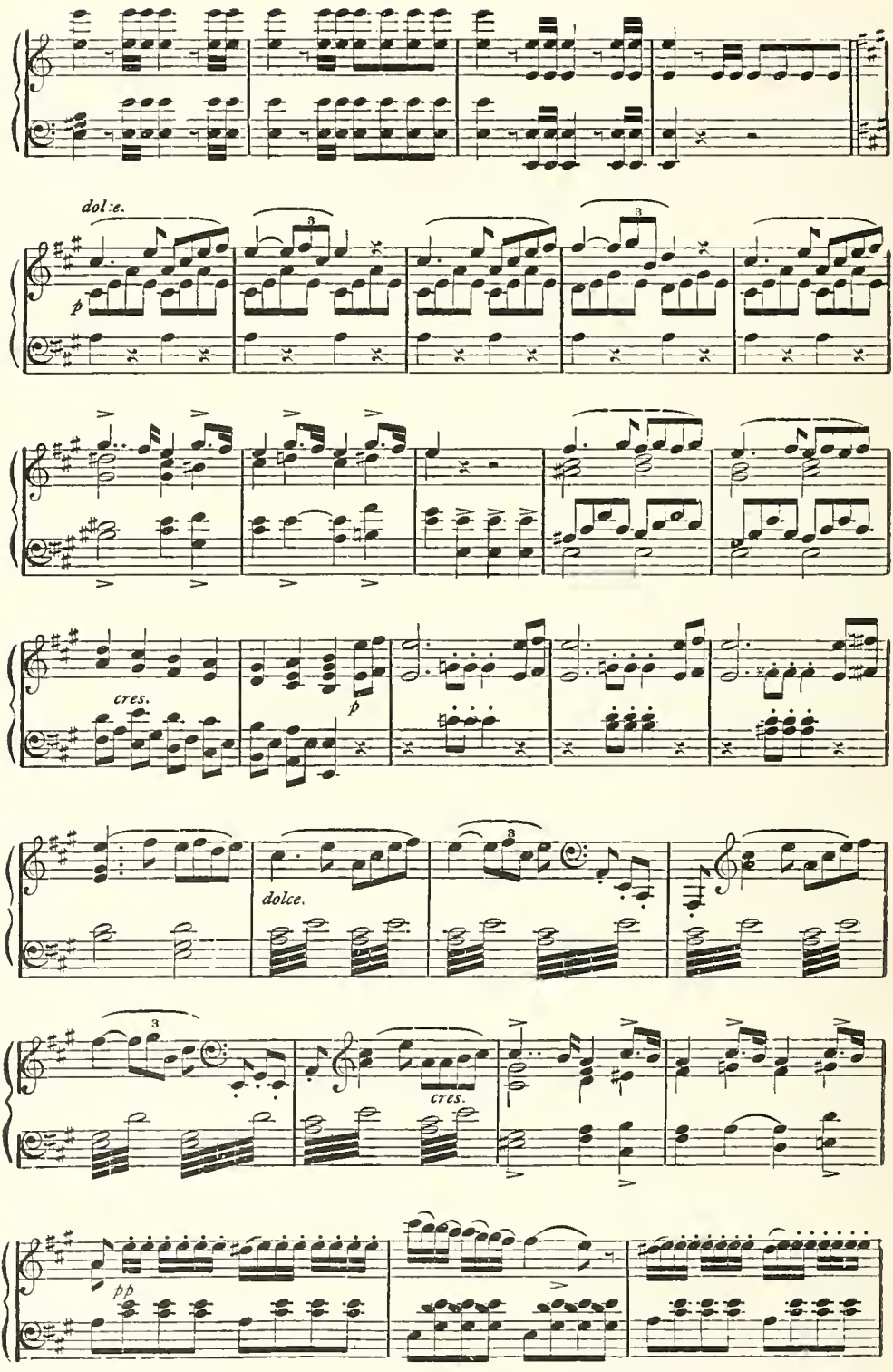
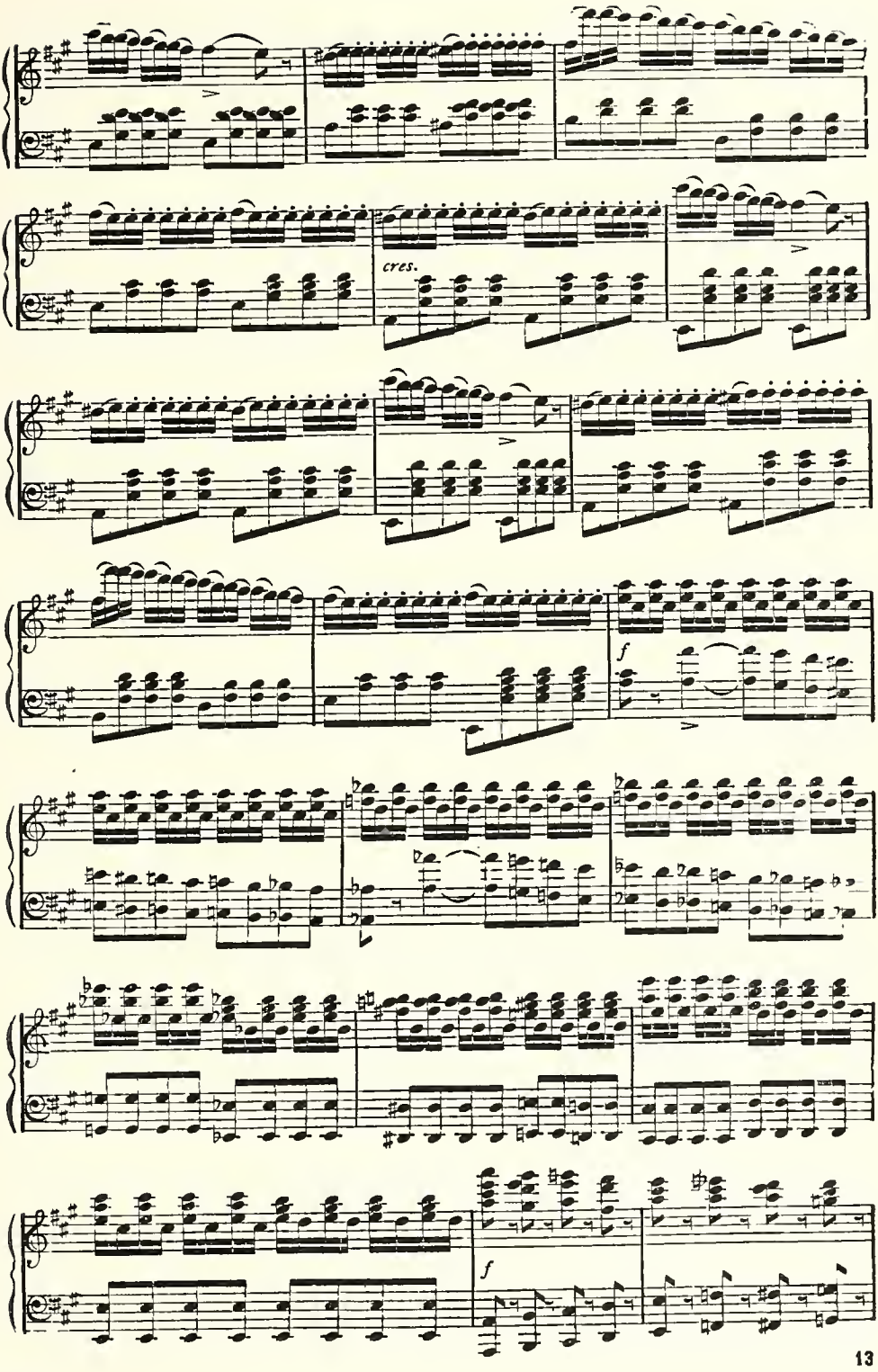
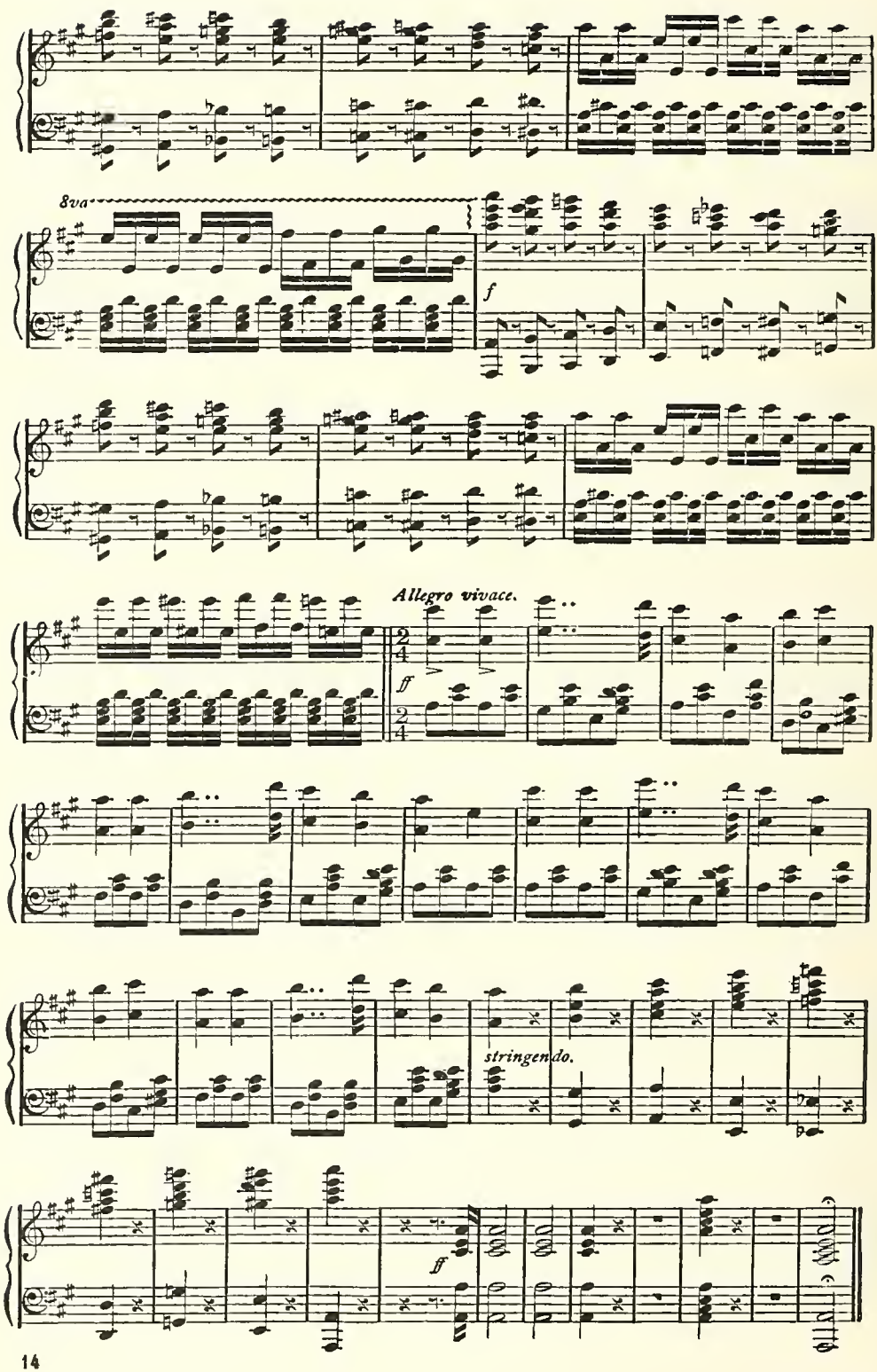

dolce.
p
3
cres.
p
dolce.
3
cres.
pp


cres.
f
f


8va
f
Allegro vivace.
ff
stringendo.
ff

SCENE I.—*The chateau and grounds of Count* ARNHEIM, *on the Danube, near Presburg. On one side the principal entrance to the castle; opposite, is a statue of the Emperor, above which a party is employed raising the Austrian flag. On rising of the curtain, the retainers of Count* ARNHEIM *are discovered preparing for the chase.*

INTRODUCTION.

Allegro vivace.

f *ff*

ff

CHORUS OF NOBLES, ETC.

Sopranos.

Up with the ban - - ner, And down with the

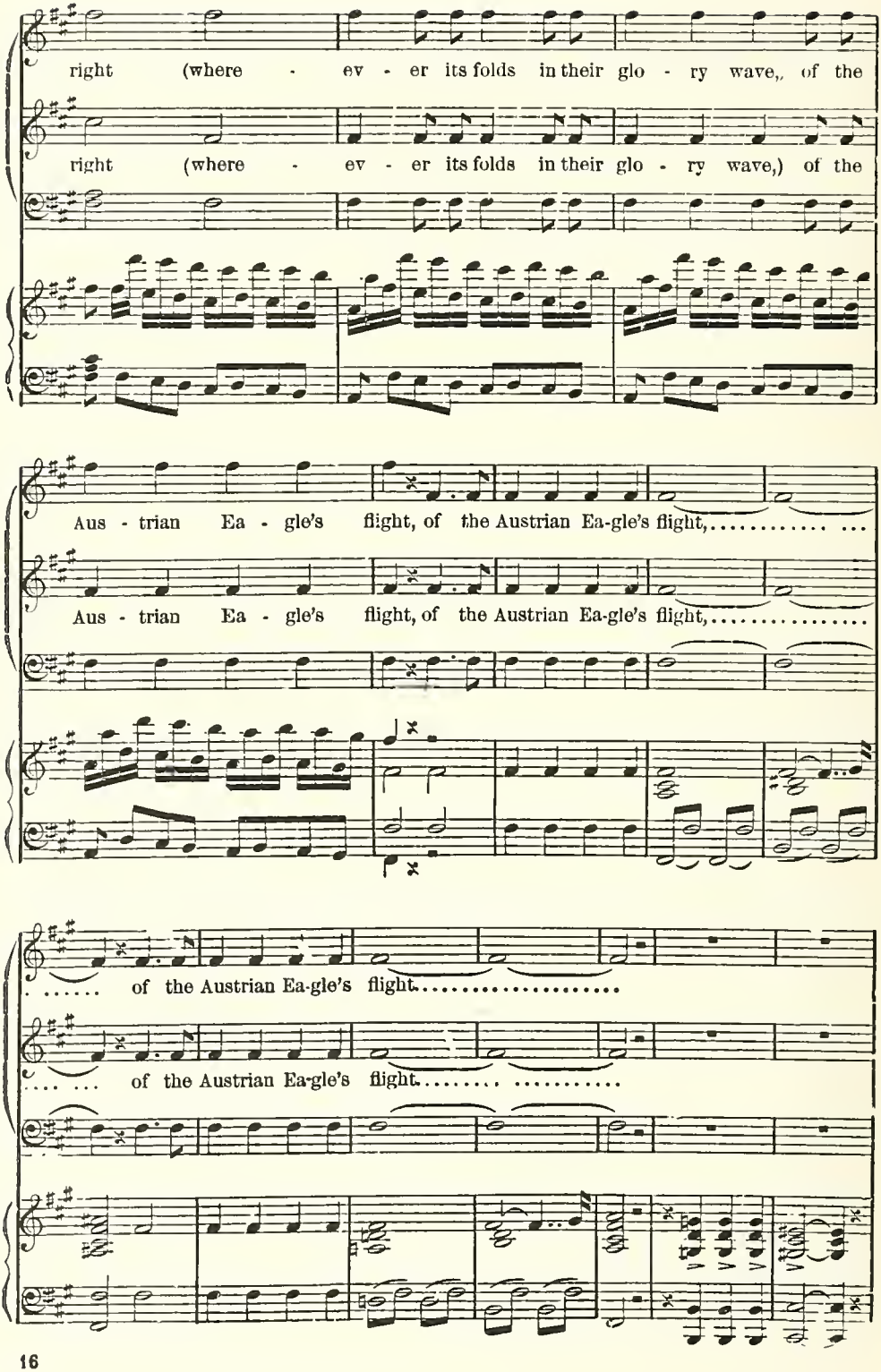
Tenors.

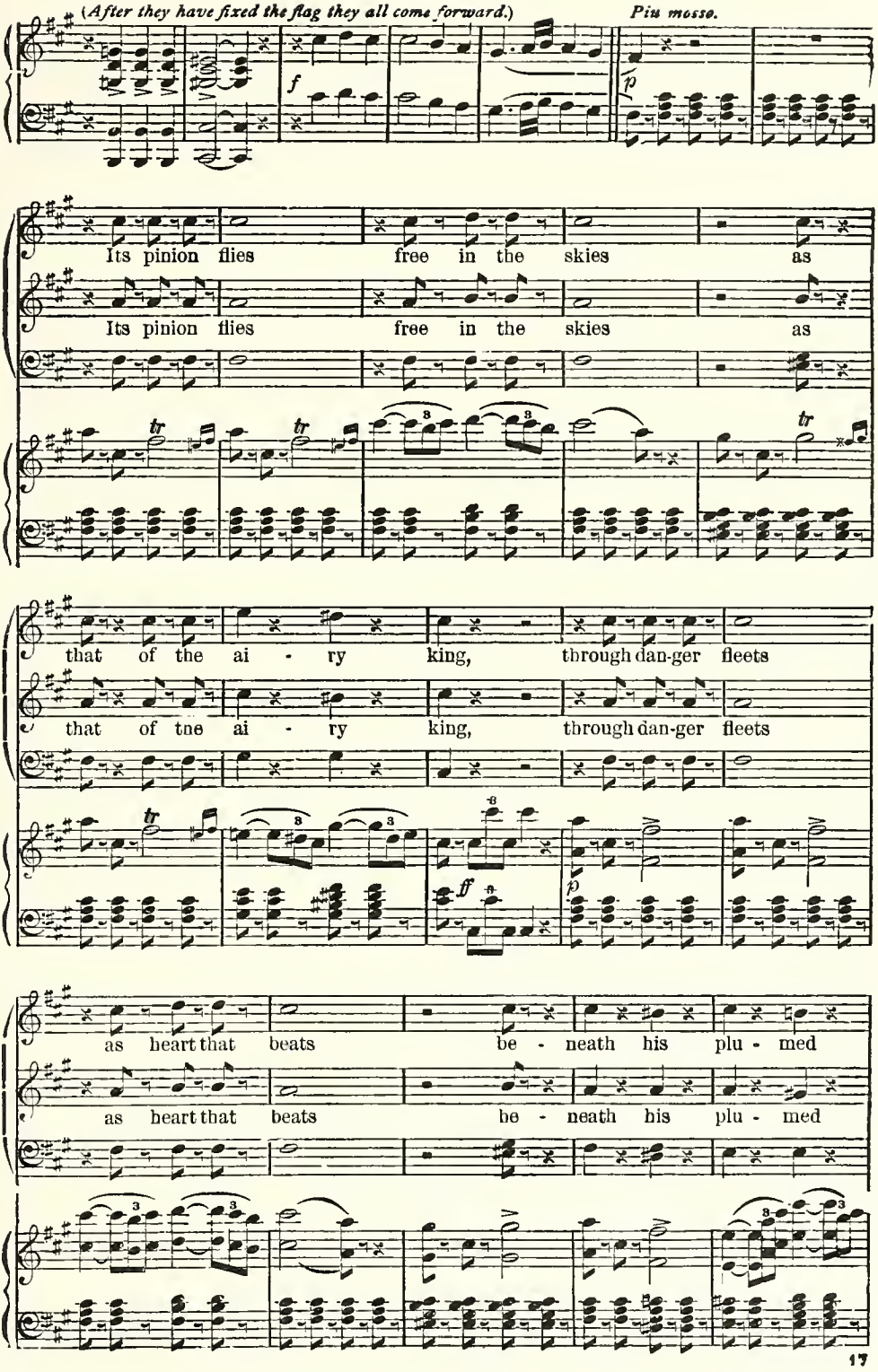
With the ban - ner, down with the

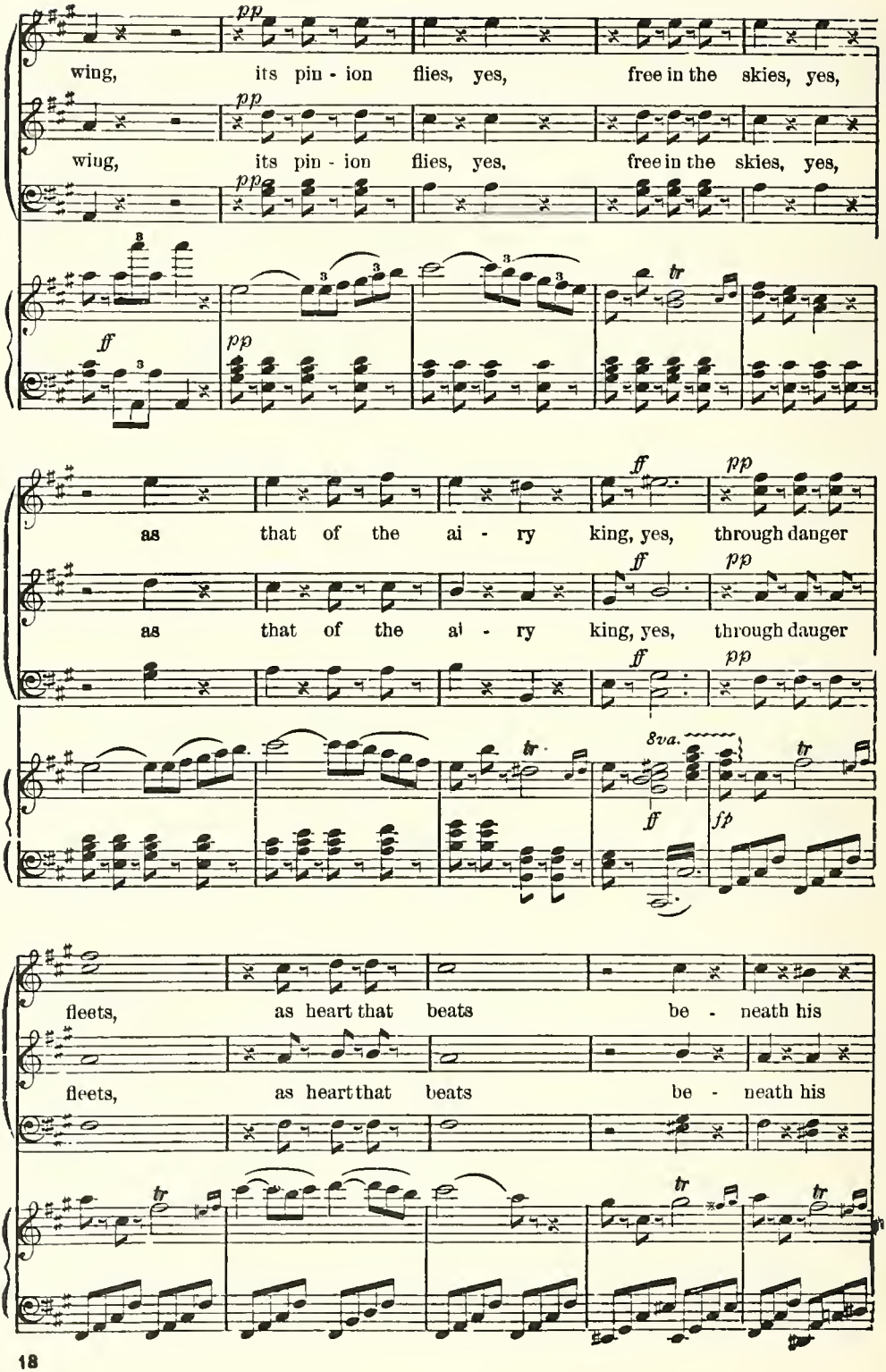
Basses.

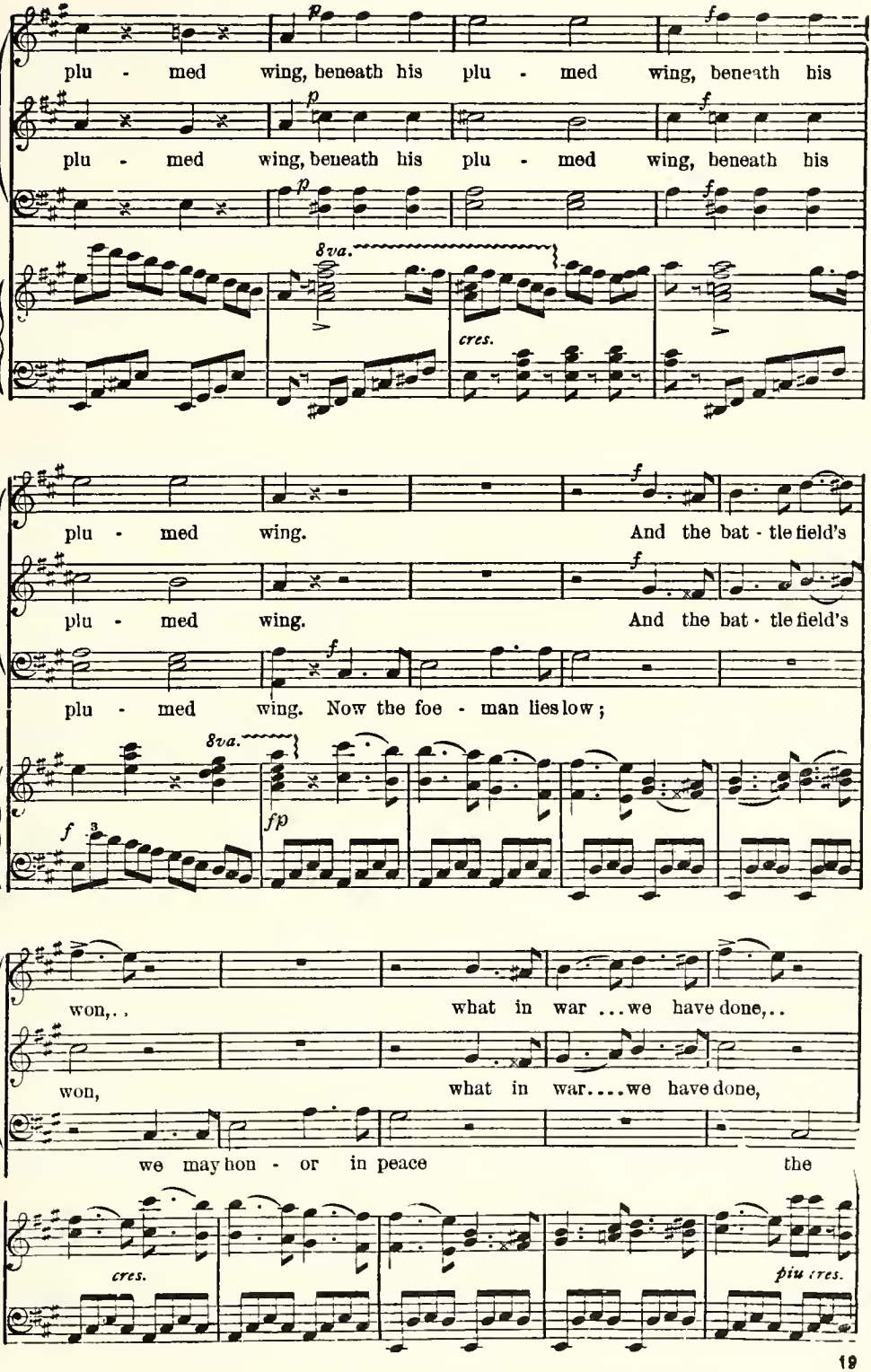
slave, who shall dare to dis - pute the

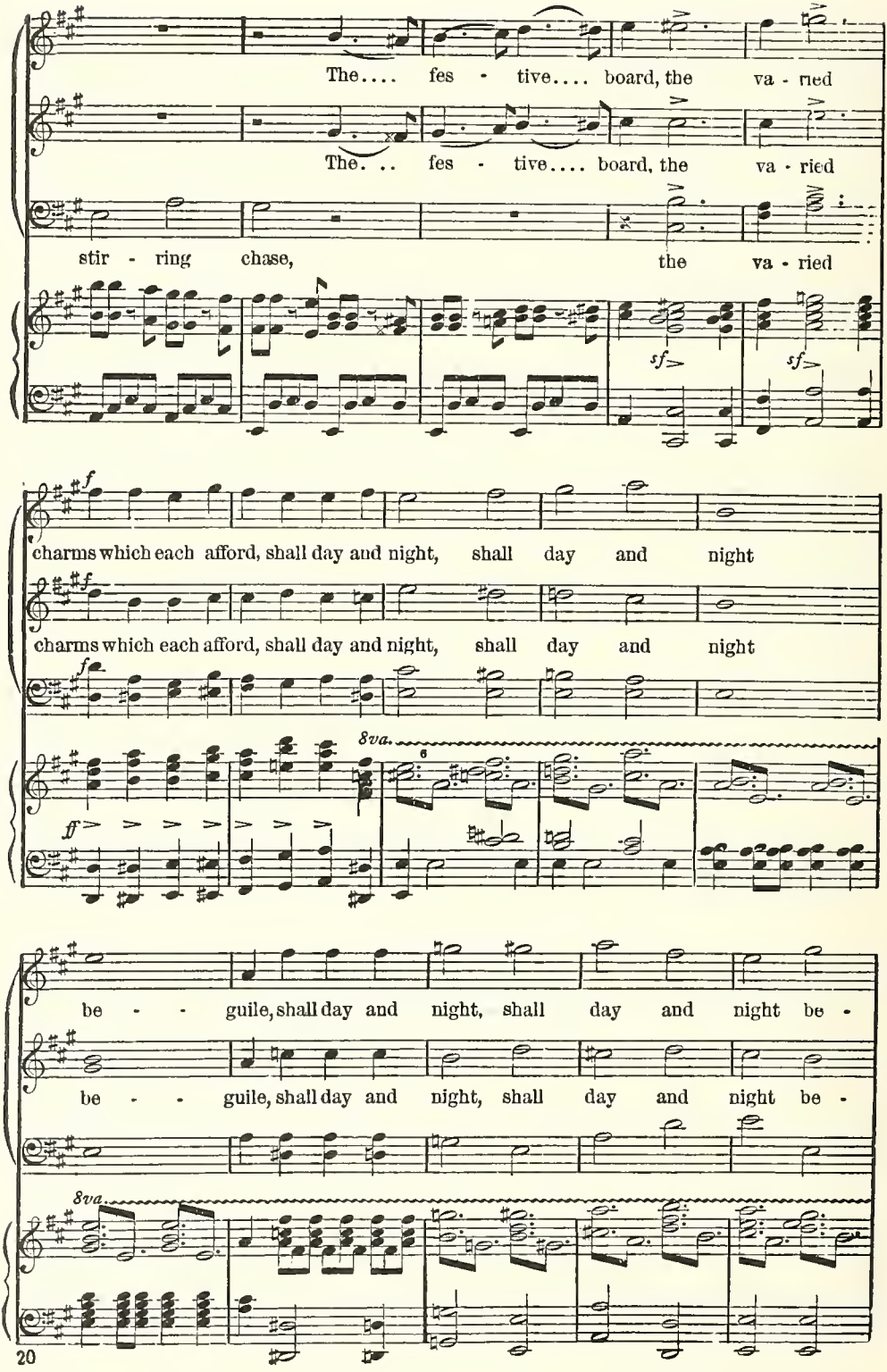
slave, who shall dare dis - pute the

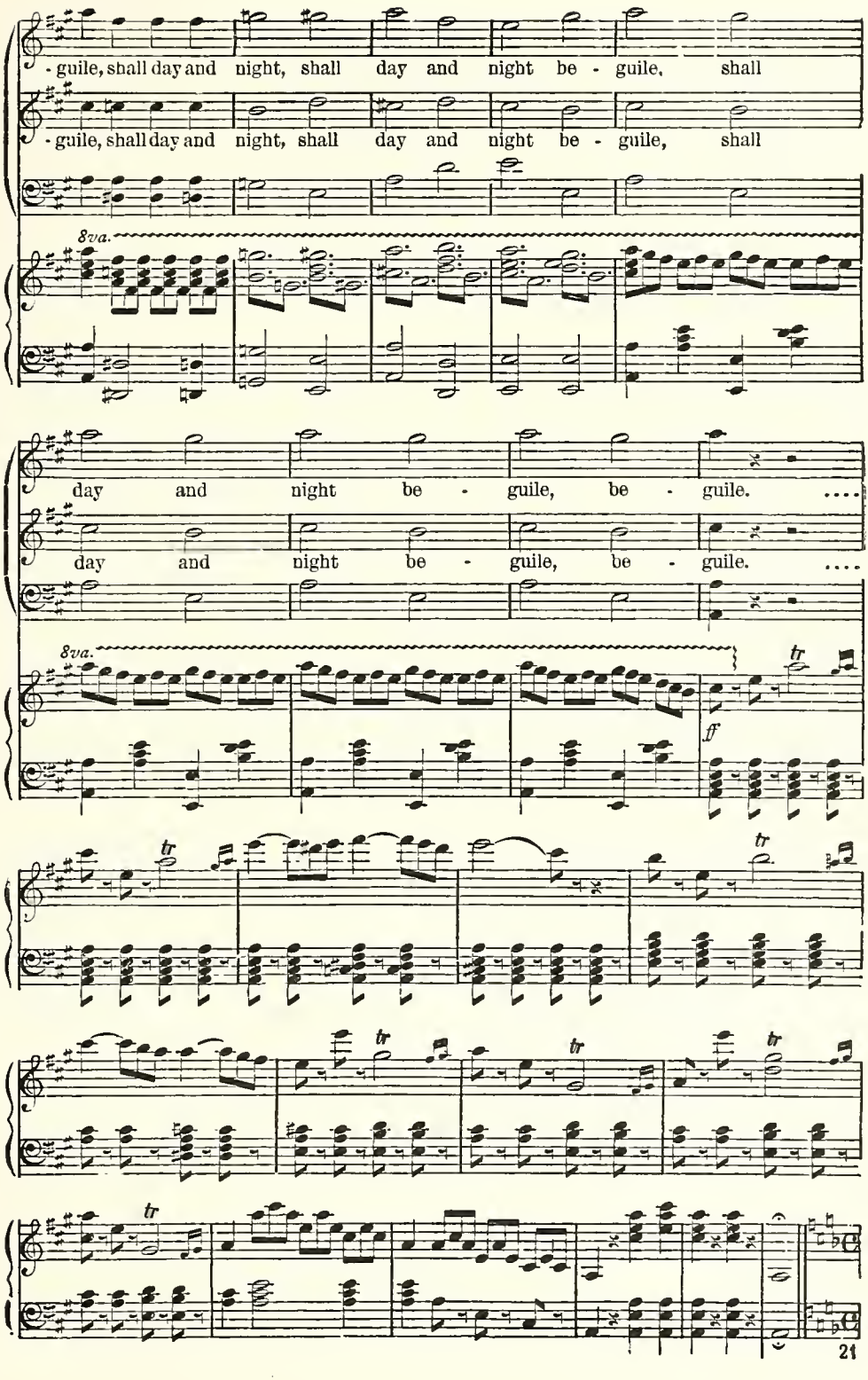

right (where - ev - er its folds in their glo - ry wave,, of the
right (where - ev - er its folds in their glo - ry wave,) of the
Aus - trian Ea - gle's flight, of the Austrian Ea-gle's flight,
Aus - trian Ea - gle's flight, of the Austrian Ea-gle's flight,
of the Austrian Ea-gle's flight
of the Austrian Ea-gle's flight


(After they have fixed the flag they all come forward.)
Più mosso.
Its pinion flies free in the skies as
Its pinion flies free in the skies as
that of the ai - ry king, through dan-ger fleets
that of the ai - ry king, through dan-ger fleets
as heart that beats be - neath his plu - med
as heart that beats be - neath his plu - med


wing, its pin - ion flies, yes, free in the skies, yes,
wing, its pin - ion flies, yes, free in the skies, yes,
as that of the ai - ry king, yes, through danger
as that of the ai - ry king, yes, through danger
8va.
fleets, as heart that beats be - neath his
fleets, as heart that beats be - neath his


plu - med wing, beneath his plu - med wing, beneath his
plu - med wing, beneath his plu - med wing, beneath his
8va.
cres.
plu - med wing. And the bat - tle field's
plu - med wing. And the bat - tle field's
plu - med wing. Now the foe - man lies low;
8va.
won,.. what in war ...we have done,..
won, what in war....we have done,
we may hon - or in peace the
cres.
piu cres.


The.... fes - tive.... board, the va - ried
The... fes - tive.... board, the va - ried
stir - ring chase, the va - ried
sf
sf
charms which each afford, shall day and night, shall day and night
charms which each afford, shall day and night, shall day and night
8va.
be - - guile, shall day and night, shall day and night be -
be - - guile, shall day and night, shall day and night be -
8va.

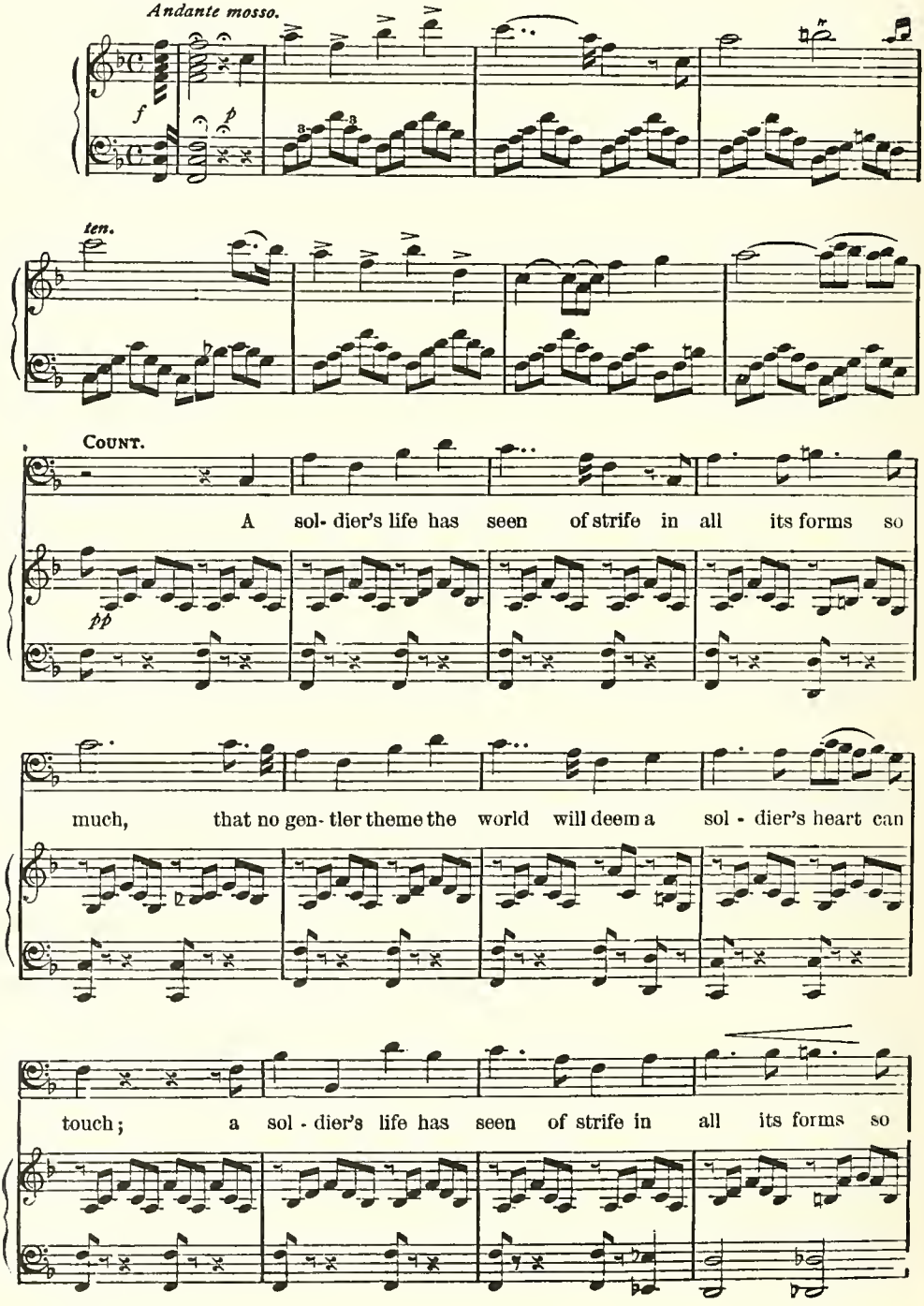

- guile, shall day and night, shall day and night be - guile, shall
- guile, shall day and night, shall day and night be - guile, shall
8va.
day and night be - guile, be - guile. ....
day and night be - guile, be - guile. ....
8va.
ff
tr

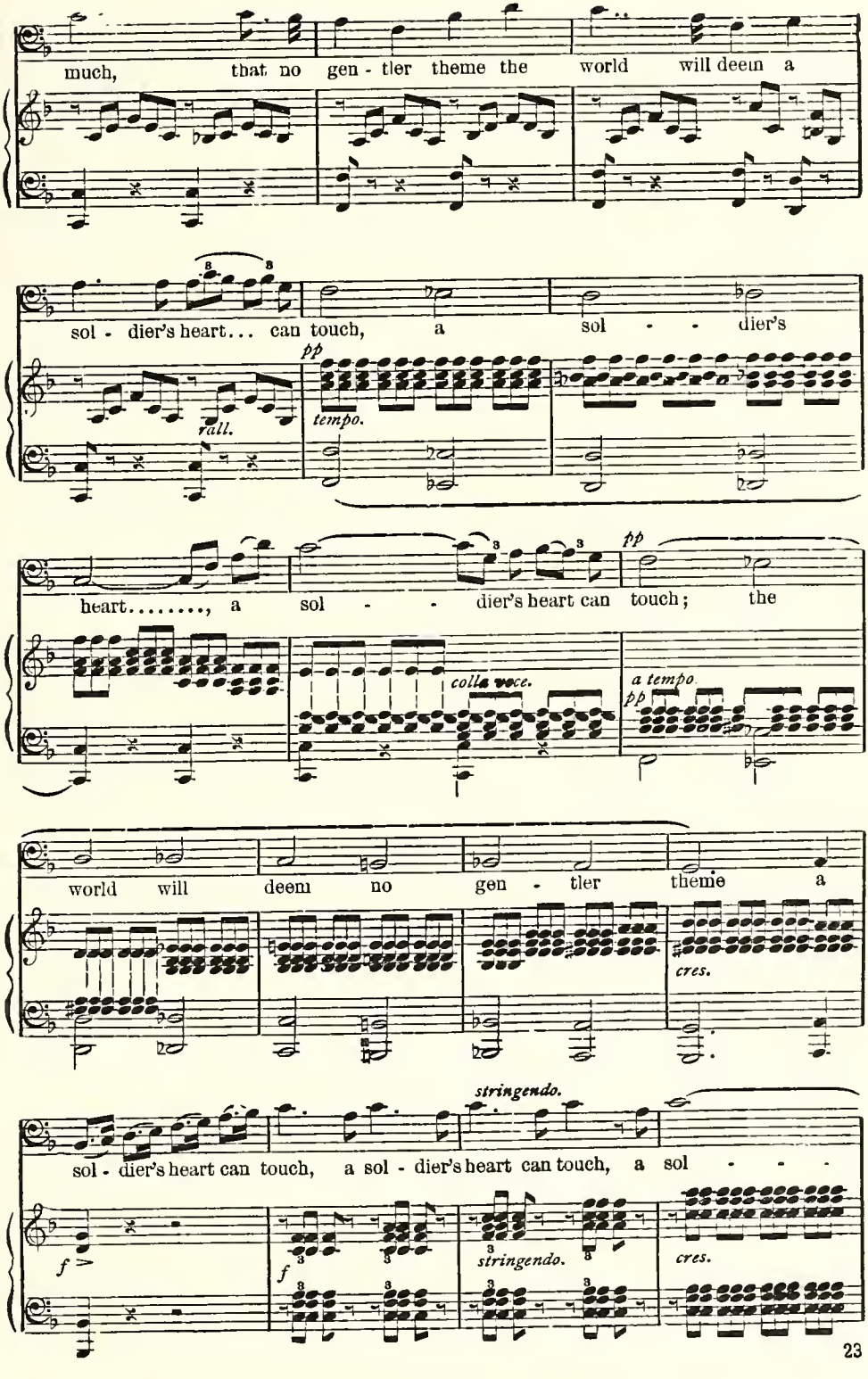
At the end of the Chorus, Count ARNHEIM *and* FLORESTEIN *enter from chateau, followed by various neighboring nobles, pages, huntsmen, &c., and his child,* ARLINE, *attended by* BUDA, &c.

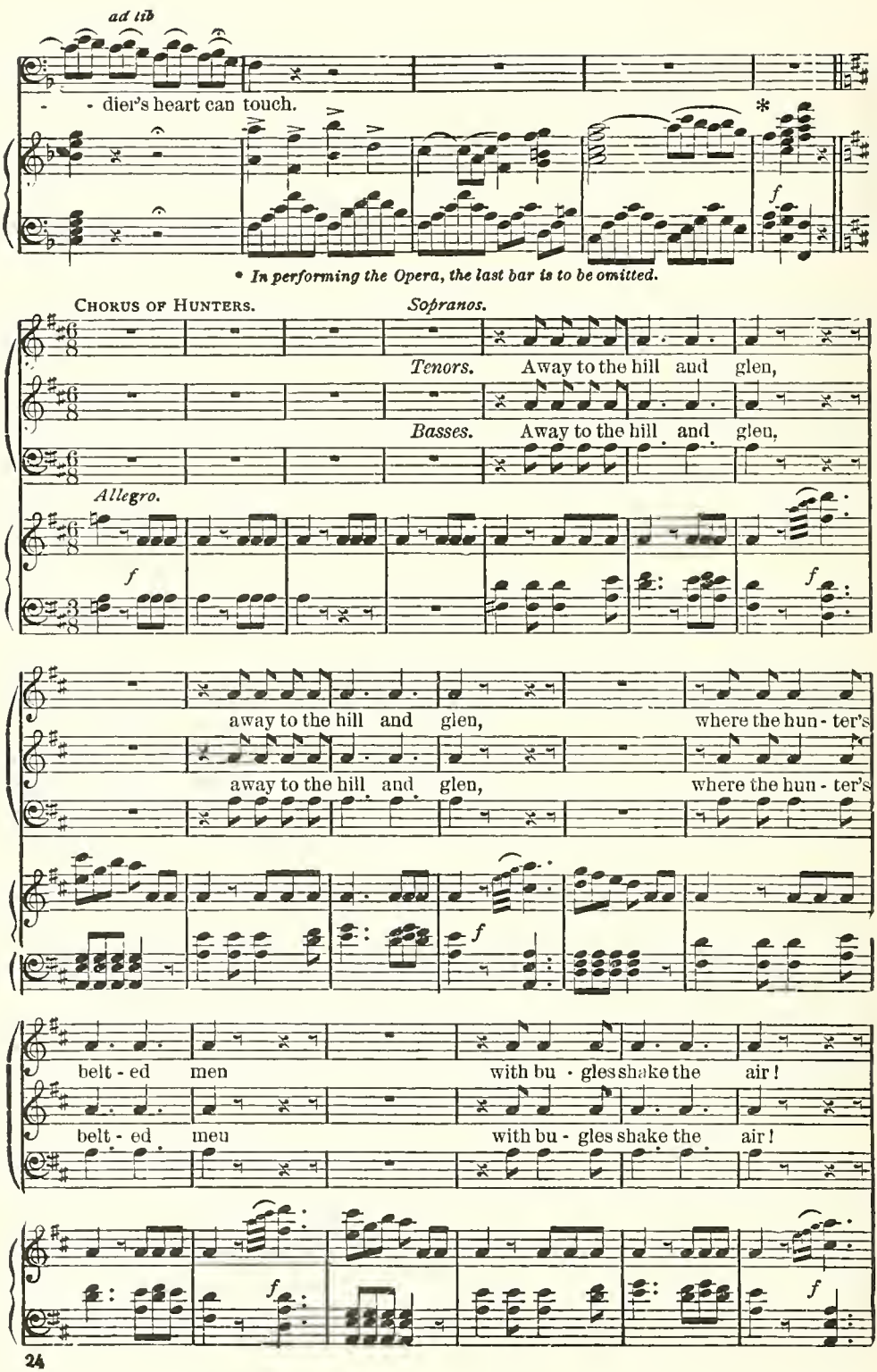
A SOLDIER'S LIFE.

Air.

Andante mosso.

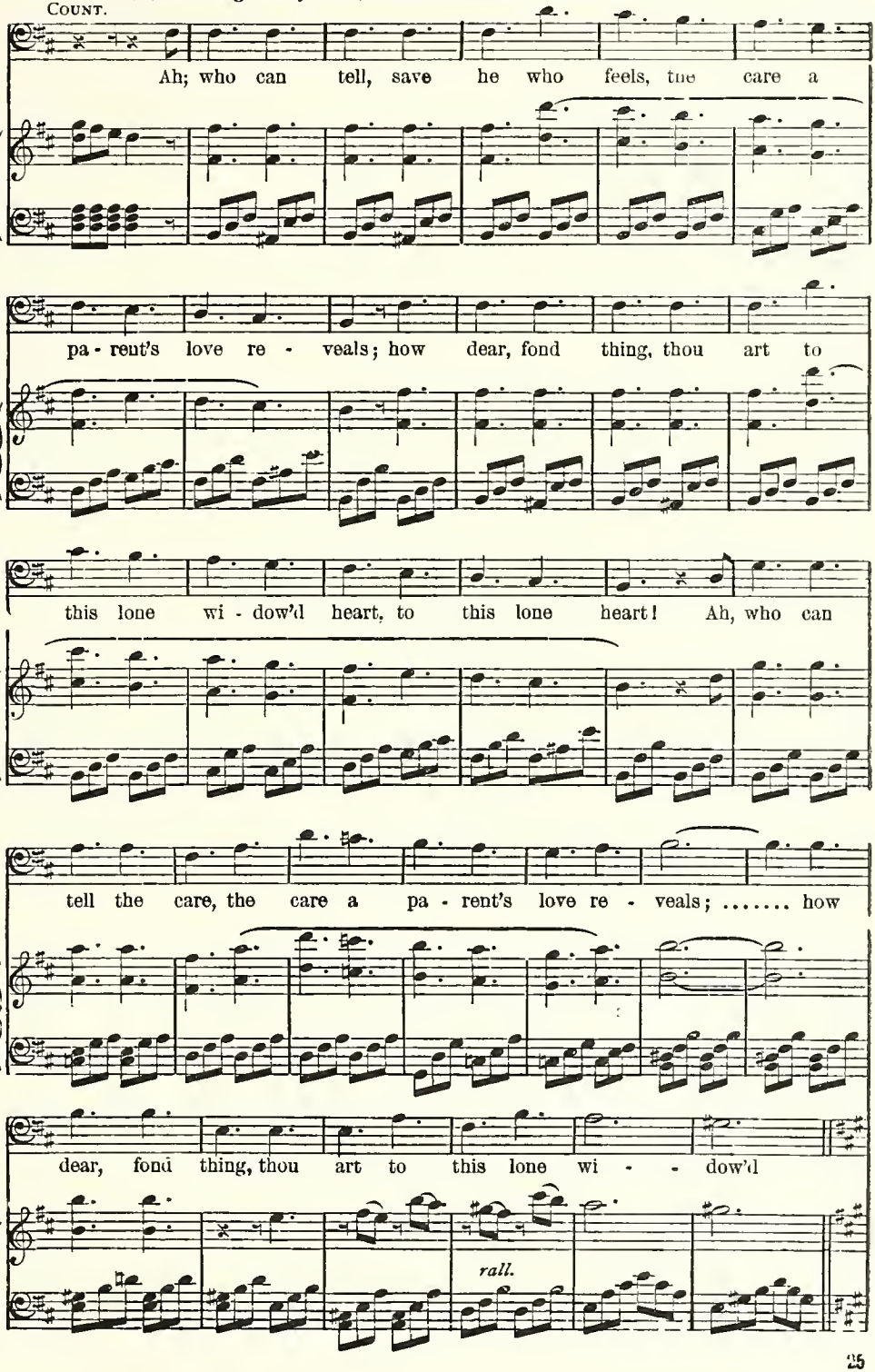


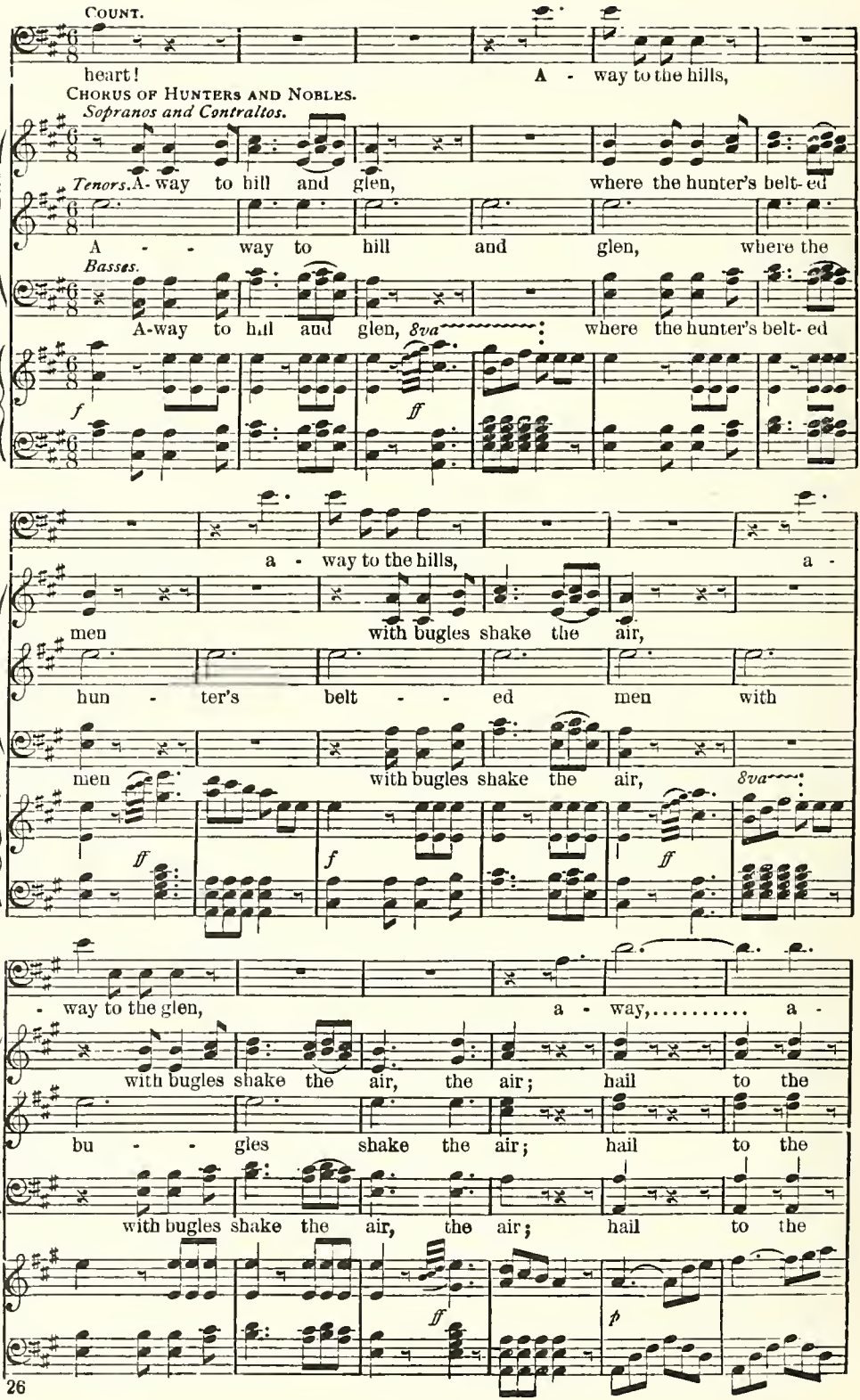

much, that no gen - tler theme the world will deem a
sol - dier's heart... can touch, a sol - - dier's
pp
rall.
tempo.
heart....., a sol - - dier's heart can touch; the
pp
colla voce.
a tempo
pp
world will deem no gen - tler theme a
cres.
stringendo.
sol - dier's heart can touch, a sol - dier's heart can touch, a sol - - -
f
f
stringendo.
cres.

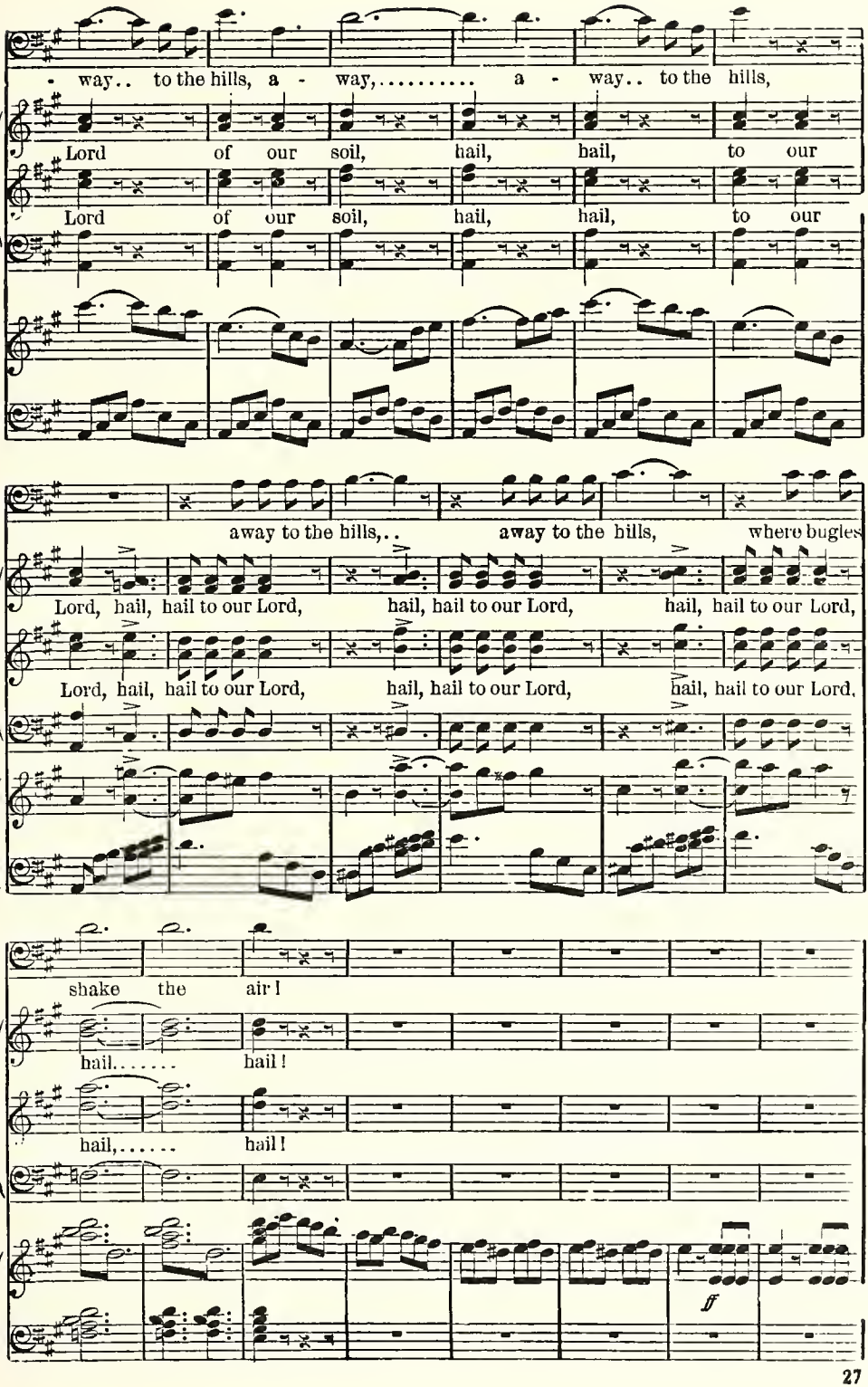

ad lib
- - dier's heart can touch.
*
f
* In performing the Opera, the last bar is to be omitted.
Chorus of Hunters.
Sopranos.
Tenors. Away to the hill and glen,
Basses. Away to the hill and glen,
Allegro.
f
away to the hill and glen, where the hun - ter's
away to the hill and glen, where the hun - ter's
f
belt - ed men with bu - gles shake the air!
belt - ed men with bu - gles shake the air!
f
f

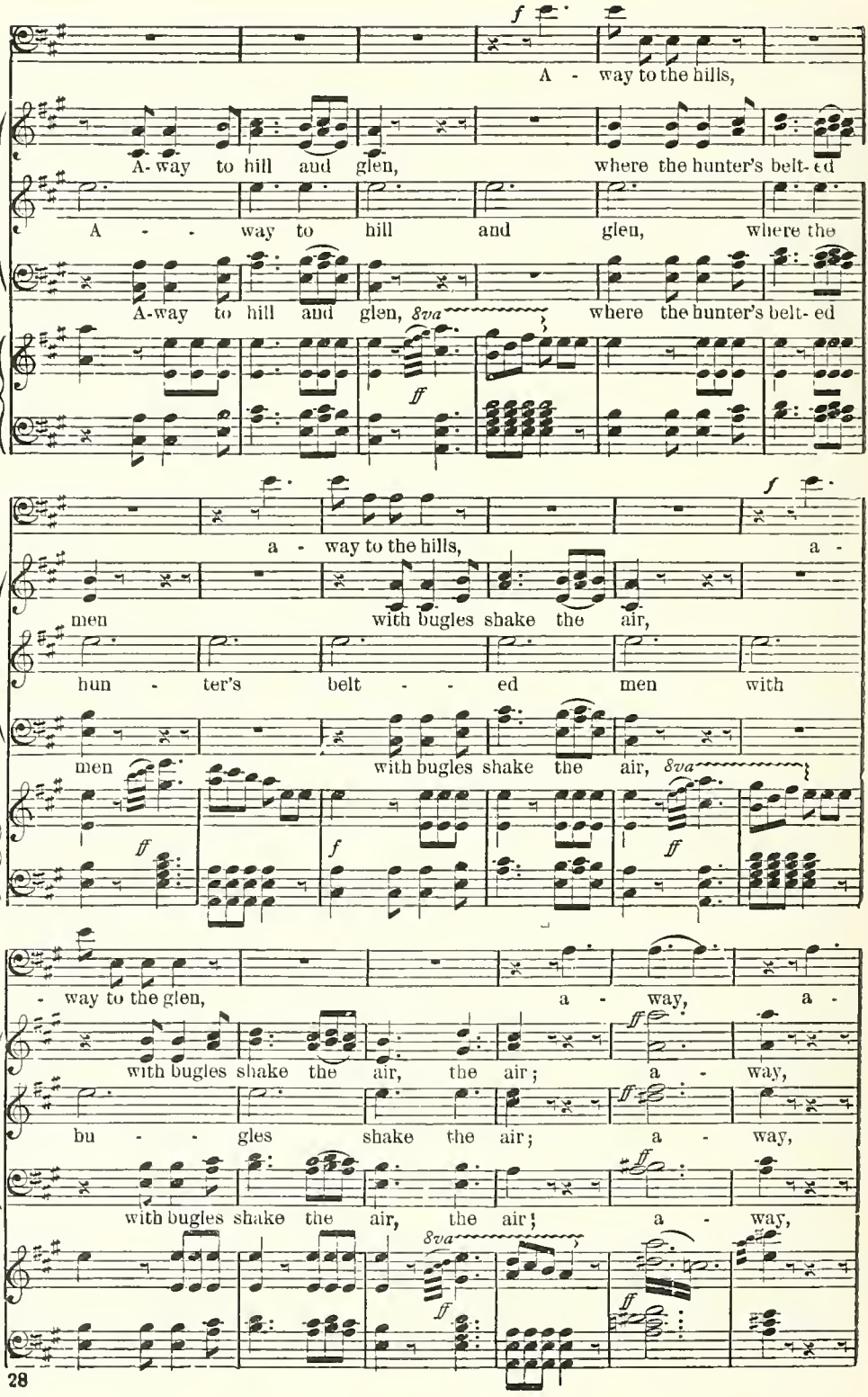
The Count, after bowing to his friends, sees ARLINE, *and takes her in his arms.*

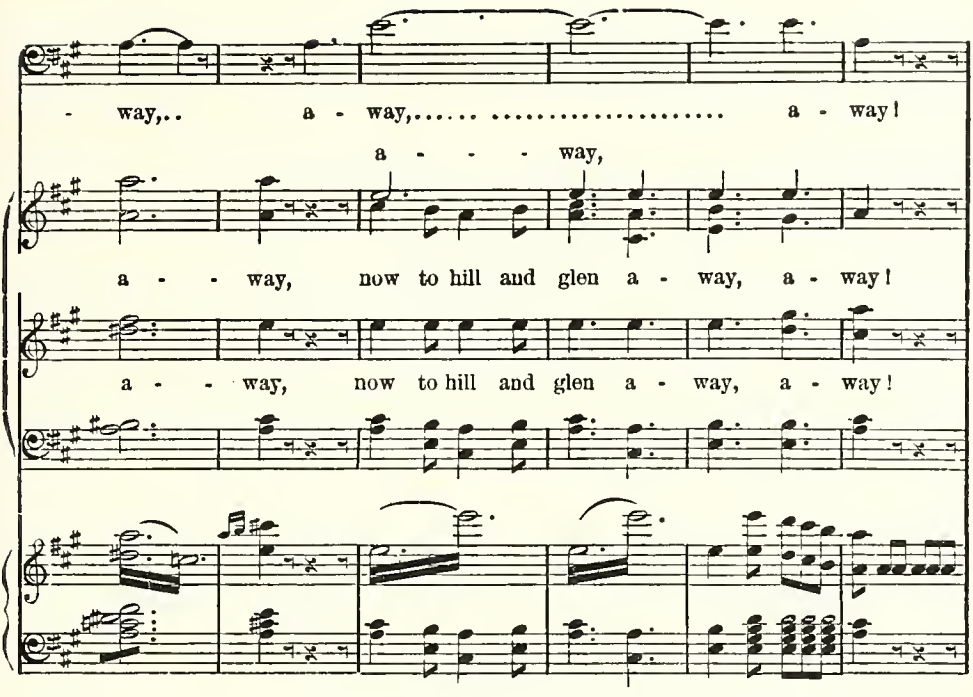
COUNT.



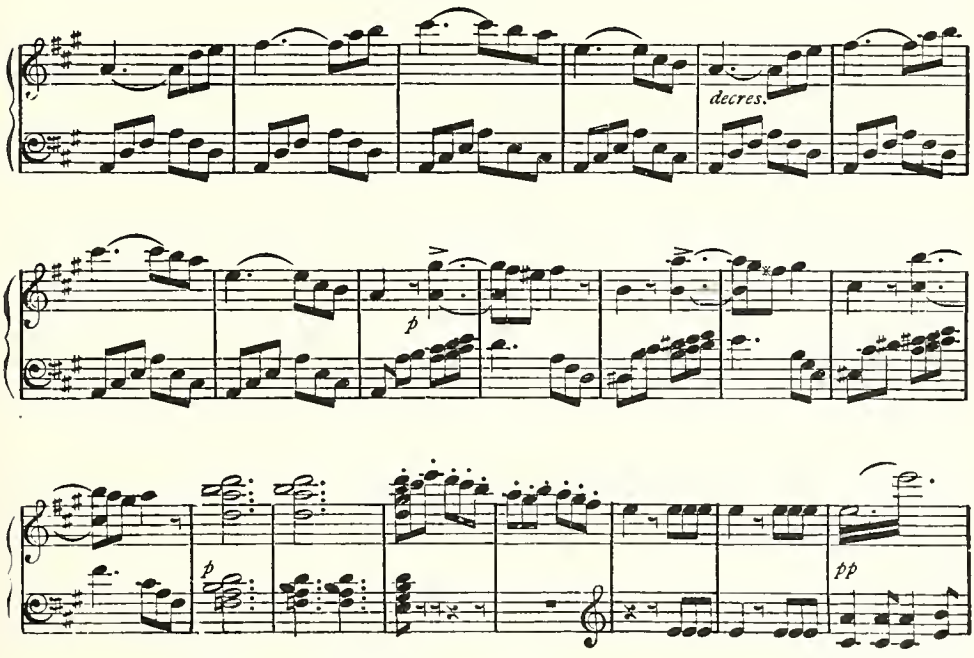

COUNT.
heart!
A - way to the hills,
CHORUS OF HUNTERS AND NOBLES.
Sopranos and Contraltos.
Tenors. A-way to hill and glen, where the hunter's belt-ed
A - way to hill and glen, where the
Basses.
A-way to hill and glen, 8va where the hunter's belt-ed
f
ff
a - way to the hills, a -
men with bugles shake the air,
hun - ter's belt - ed men with
men with bugles shake the air, 8va
ff
f
ff
- way to the glen, a - way, ... a -
with bugles shake the air, the air; hail to the
bu - gles shake the air; hail to the
with bugles shake the air, the air; hail to the
ff
p

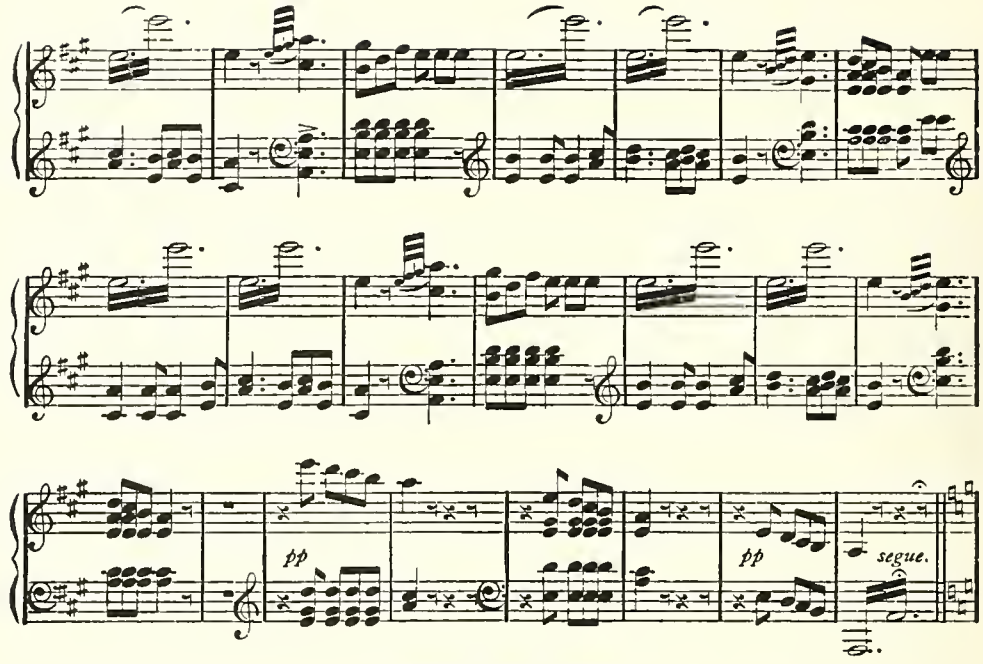

- way.. to the hills, a - way,..... a - way.. to the hills,
Lord of our soil, hail, hail, to our
Lord of our soil, hail, hail, to our
away to the hills,.. away to the hills, where bugles
Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,
Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,
shake the air!
hail..... hail!
hail,..... hail!
ff


f
A - way to the hills,
A- way to hill and glen, where the hunter's belt- ed
A - - way to hill and glen, where the
A-way to hill and glen, 8va where the hunter's belt- ed
ff
f
a - way to the hills, a -
men with bugles shake the air,
hun - ter's belt - - ed men with
men with bugles shake the air, 8va
ff
f
ff
- way to the glen, a - way, a -
with bugles shake the air, the air; a - way,
bu - - gles shake the air; a - way,
with bugles shake the air, the air; a - way,
8va
ff
ff

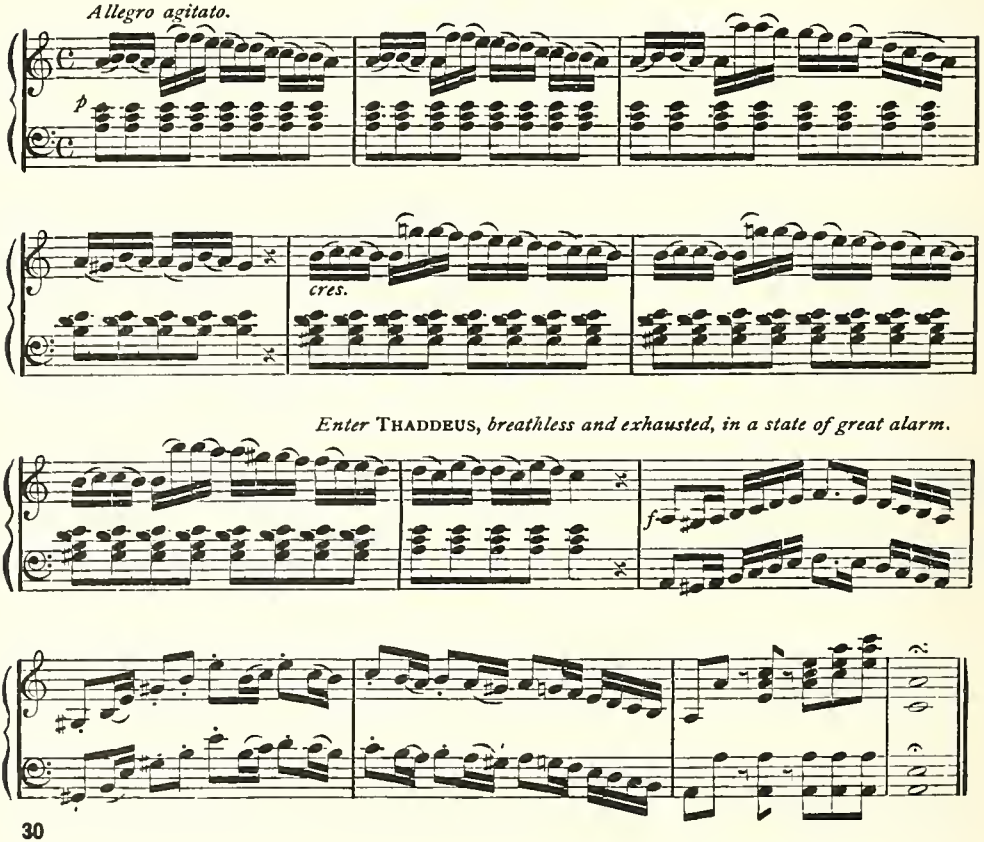


During this, a retainer brings down a rifle to FLORESTEIN, *who puts it away from him. Count* ARNHEIM *exits into chateau. Nobles and hunters ascend rocks and exeunt.* ARLINE *petitions* BUDA *to let her accompany them, and goes off by a footpath, at side of rocks, with her and* FLORESTEIN.





MELODRAMATIC MUSIC.

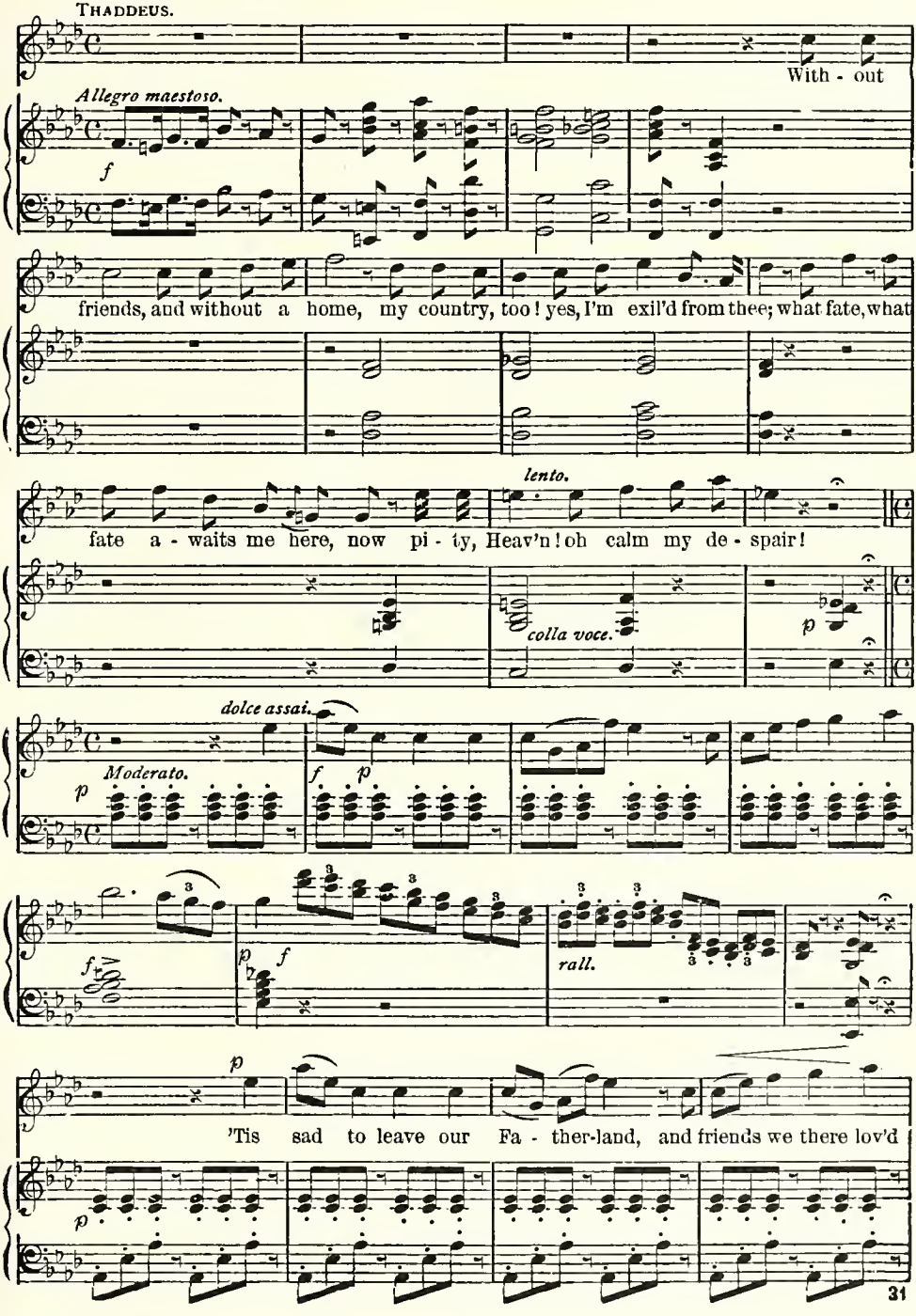


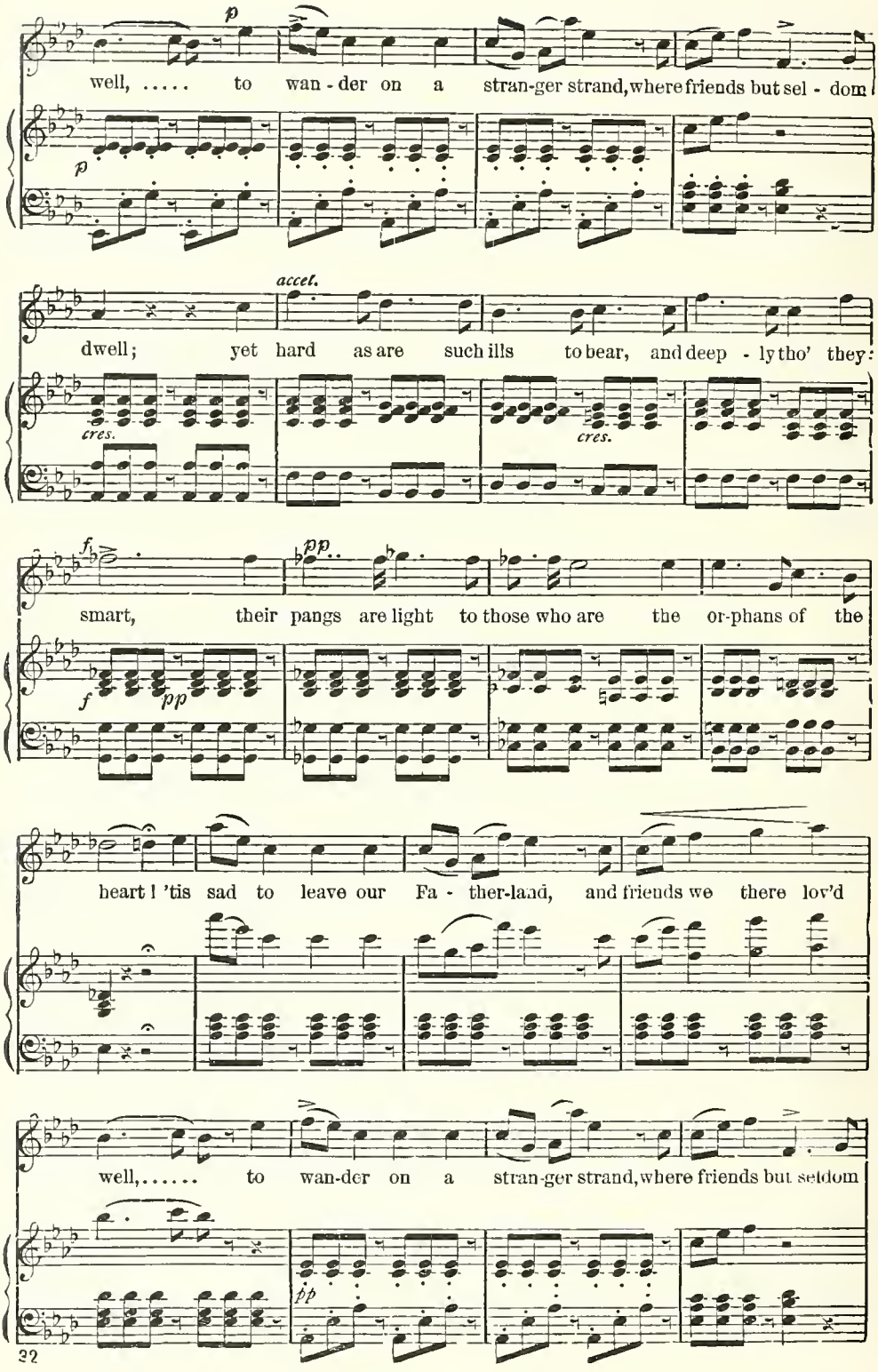
THADDEUS. A guard of Austrian soldiers are on my track, and I can no longer elude their vigilance. An exile from my wretched country, now a prey to the inveterate invader, my only hope is in some friendly shelter. (*Sees the statue of the Emperor.*) Ah! that tells me I am here on the very threshold of my enemies!

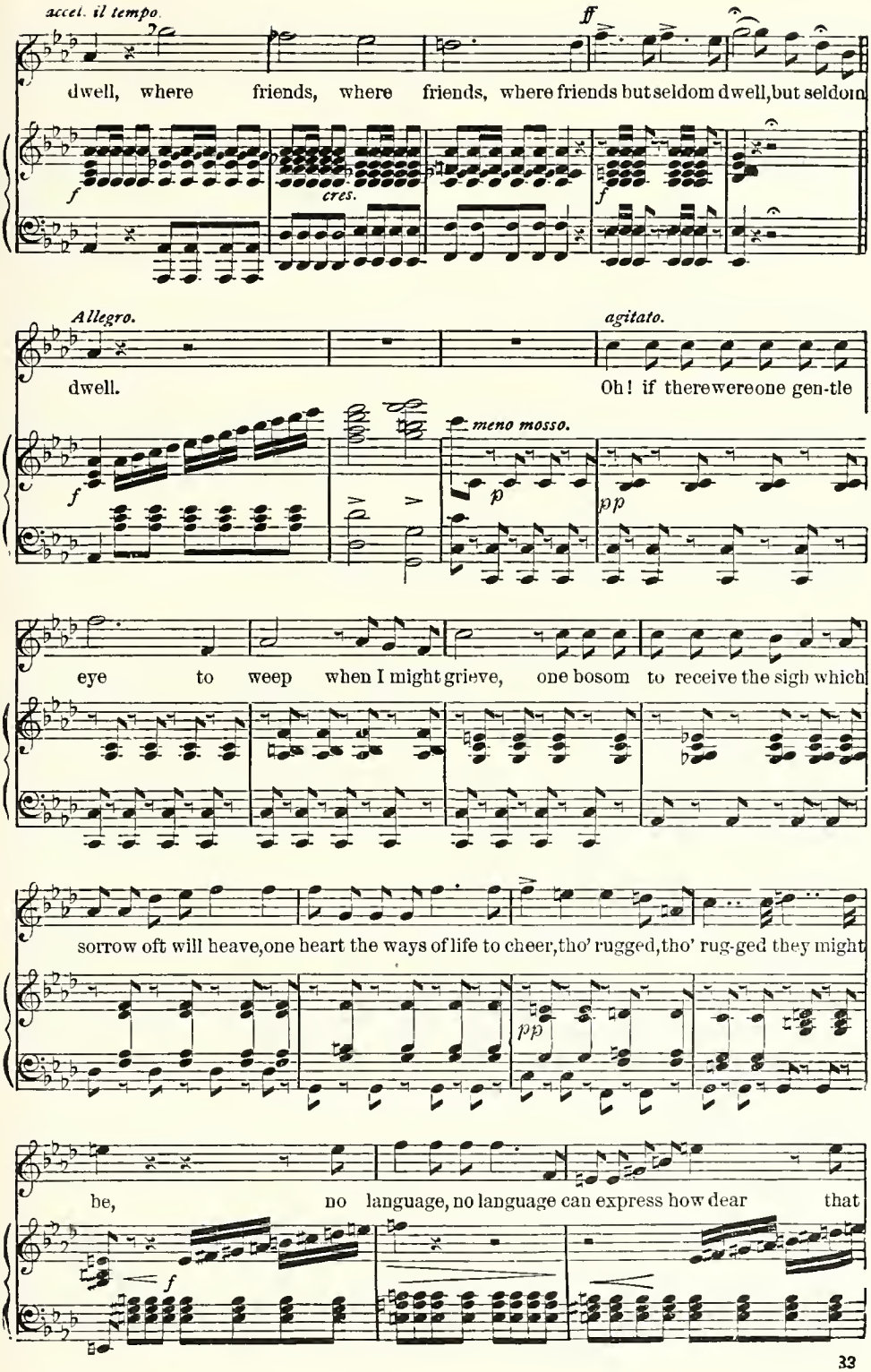
'TIS SAD TO LEAVE OUR FATHER-LAND

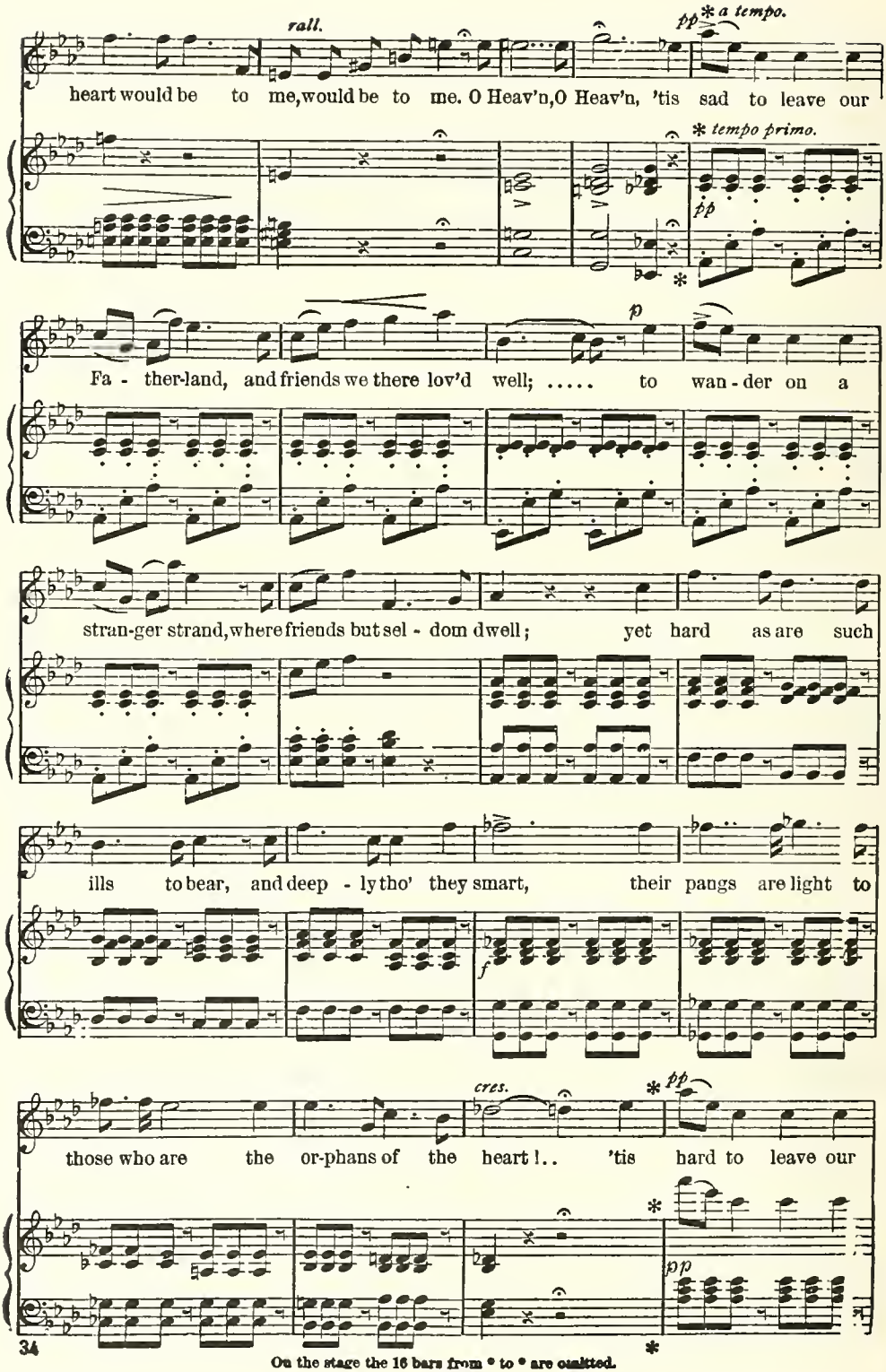
Recitative and Air.

THADDEUS.

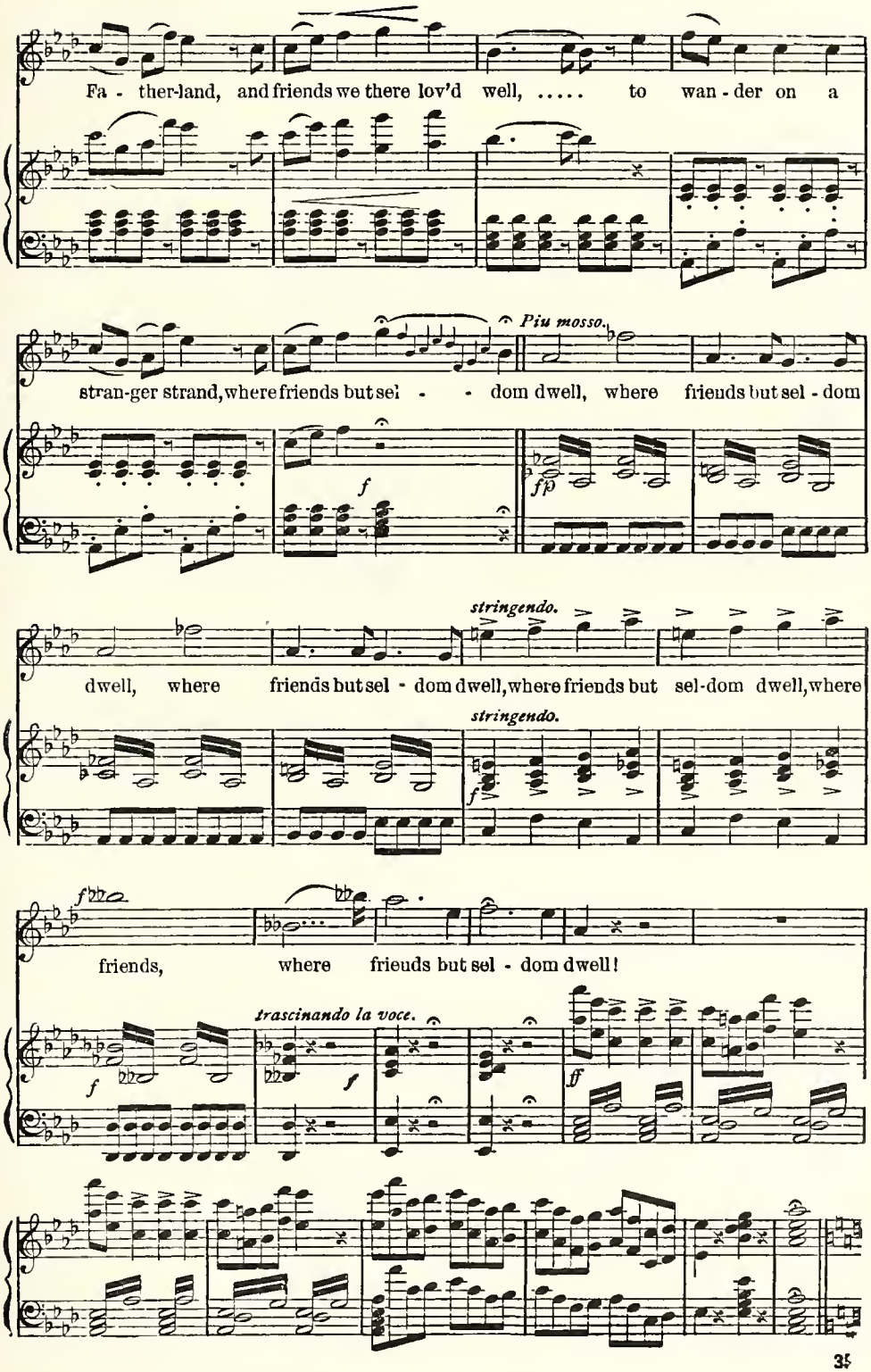



p
well, ... to wan - der on a stran-ger strand, where friends but sel - dom
p
accel.
dwell; yet hard as are such ills to bear, and deep - ly tho' they:
cres.
cres.
f
pp
smart, their pangs are light to those who are the or-phans of the
f
pp
heart! 'tis sad to leave our Fa - ther-land, and friends we there lov'd
well, ... to wan-der on a stran-ger strand, where friends but seldom
pp


accel. il tempo.
ff
dwell, where friends, where friends, where friends but seldom dwell, but seldom
f
cres.
f
Allegro.
agitato.
dwell.
Oh! if there were one gen-tle
f
meno mosso.
p
pp
eye to weep when I might grieve, one bosom to receive the sigh which
sorrow oft will heave, one heart the ways of life to cheer, tho' rugged, tho' rug-ged they might
pp
be, no language, no language can express how dear that
f



On the stage the 16 bars from * to * are omitted.


Fa - ther-land, and friends we there lov'd well, ... to wan - der on a
Più mosso.
stran-ger strand, where friends but sel - - dom dwell, where friends but sel - dom
f
fp
stringendo.
dwell, where friends but sel - dom dwell, where friends but sel-dom dwell, where
stringendo.
f
ff
friends, where friends but sel - dom dwell!
trascinando la voce.
f
f
ff

At the end of song, a troop of gipsies, headed by DEVILSHOOF, *their leader, suddenly appear and are about to seize and rob* THADDEUS, *but, presuming, by his dress that he is a soldier, they stop and examine him.*

IN THE GIPSY'S LIFE.

Gipsy Chorus.

"Bohemian Girl." By M. W. BALFE.

Allegro.

ff

Moderato.

f

cres.

Sopranos.

In the gip- sy's life you read..... the life that all would like to lead....

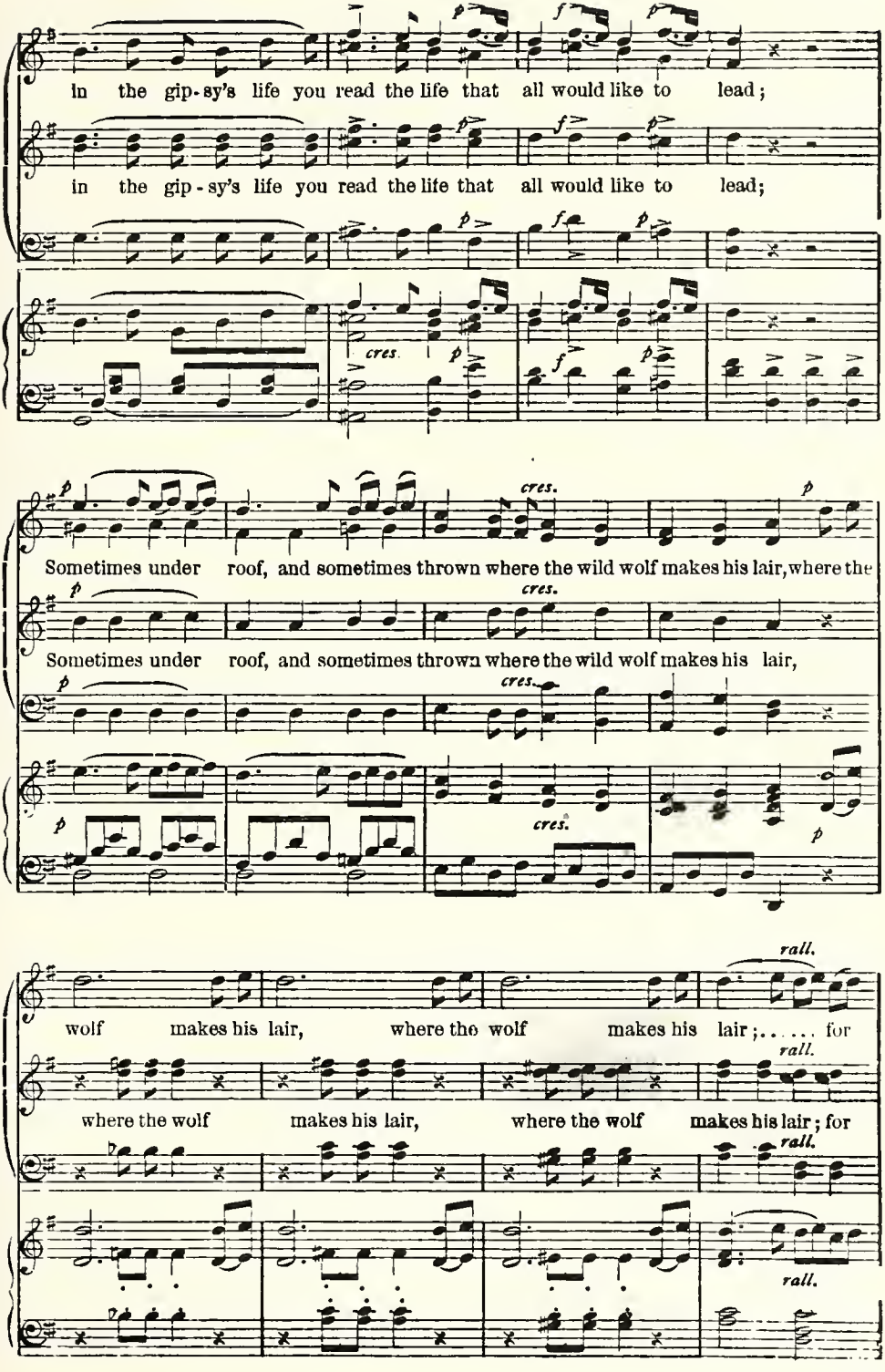
Altos & Tenors.

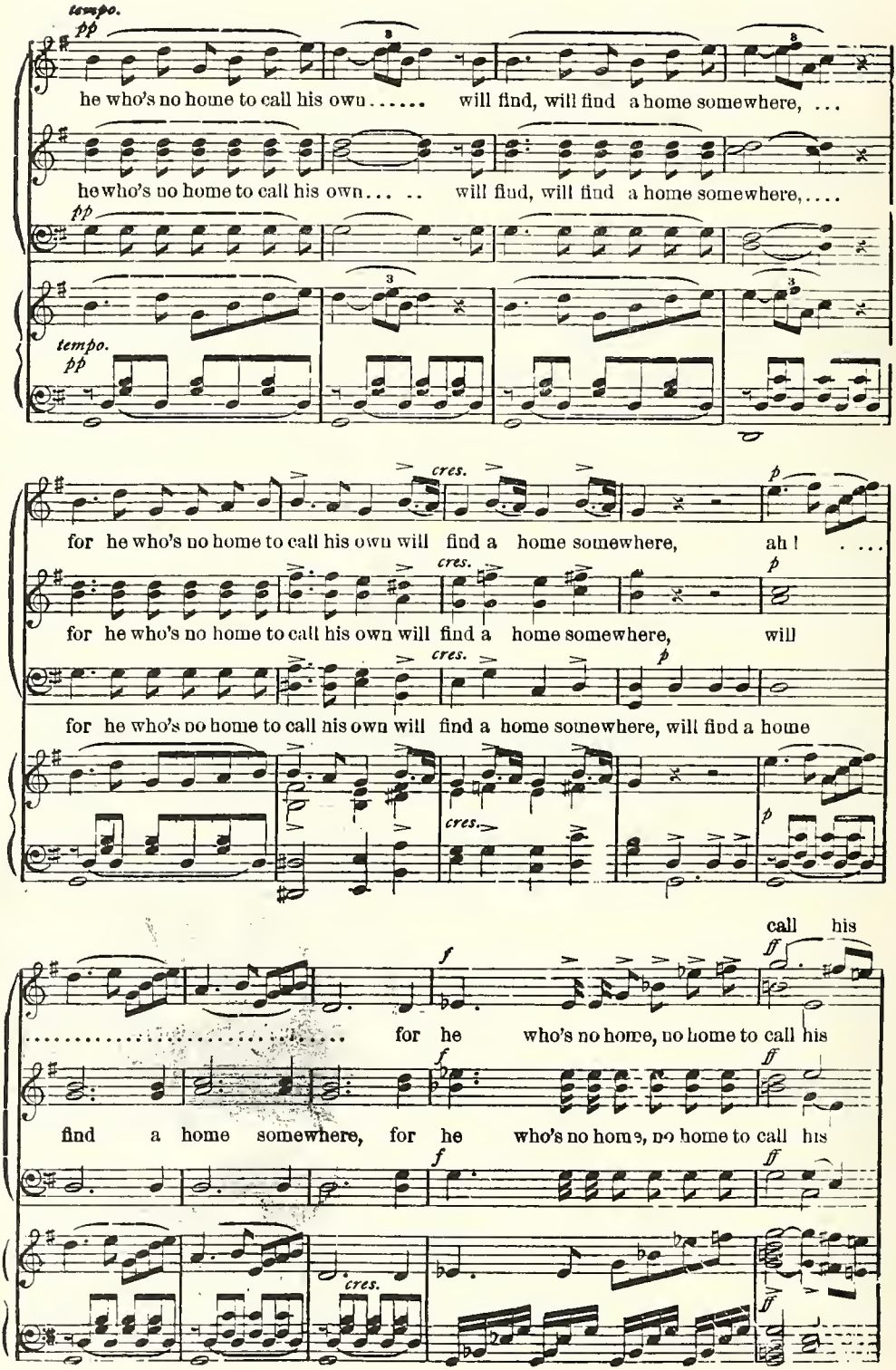
In the gip- sy's life you read..... the life that all would like to lead,....

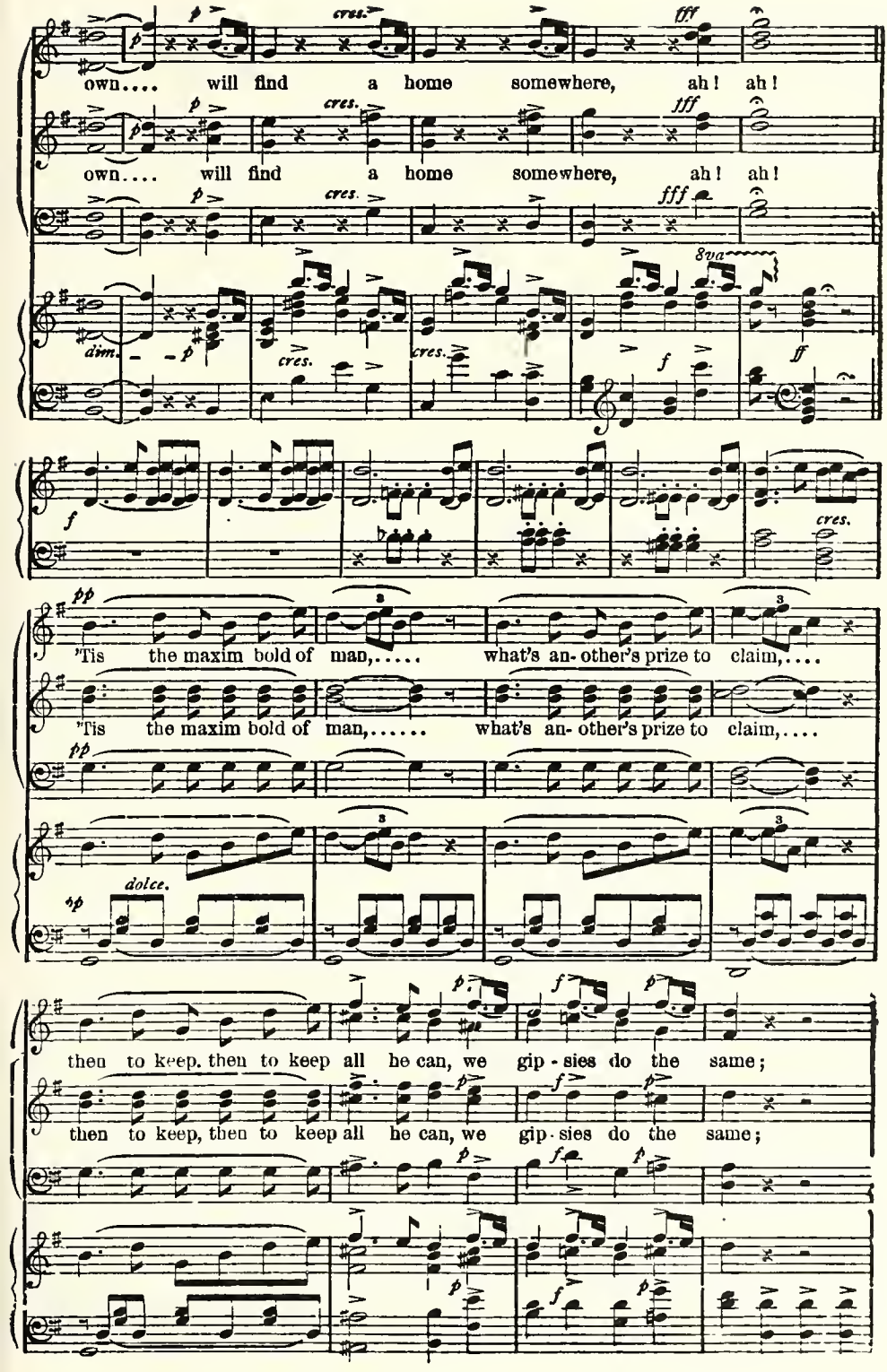
DEVILSHOOF & *Basses.*

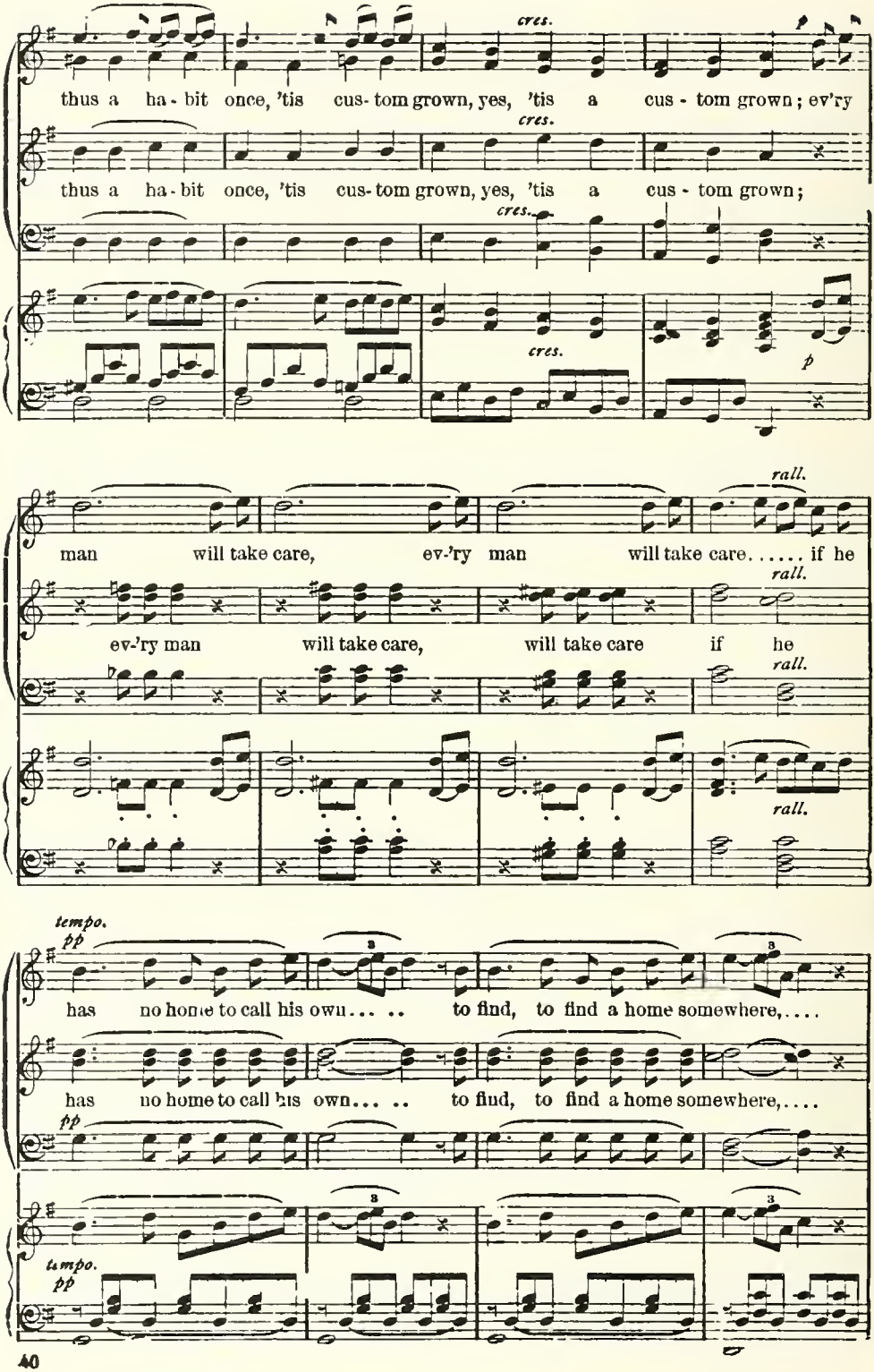
dolce.

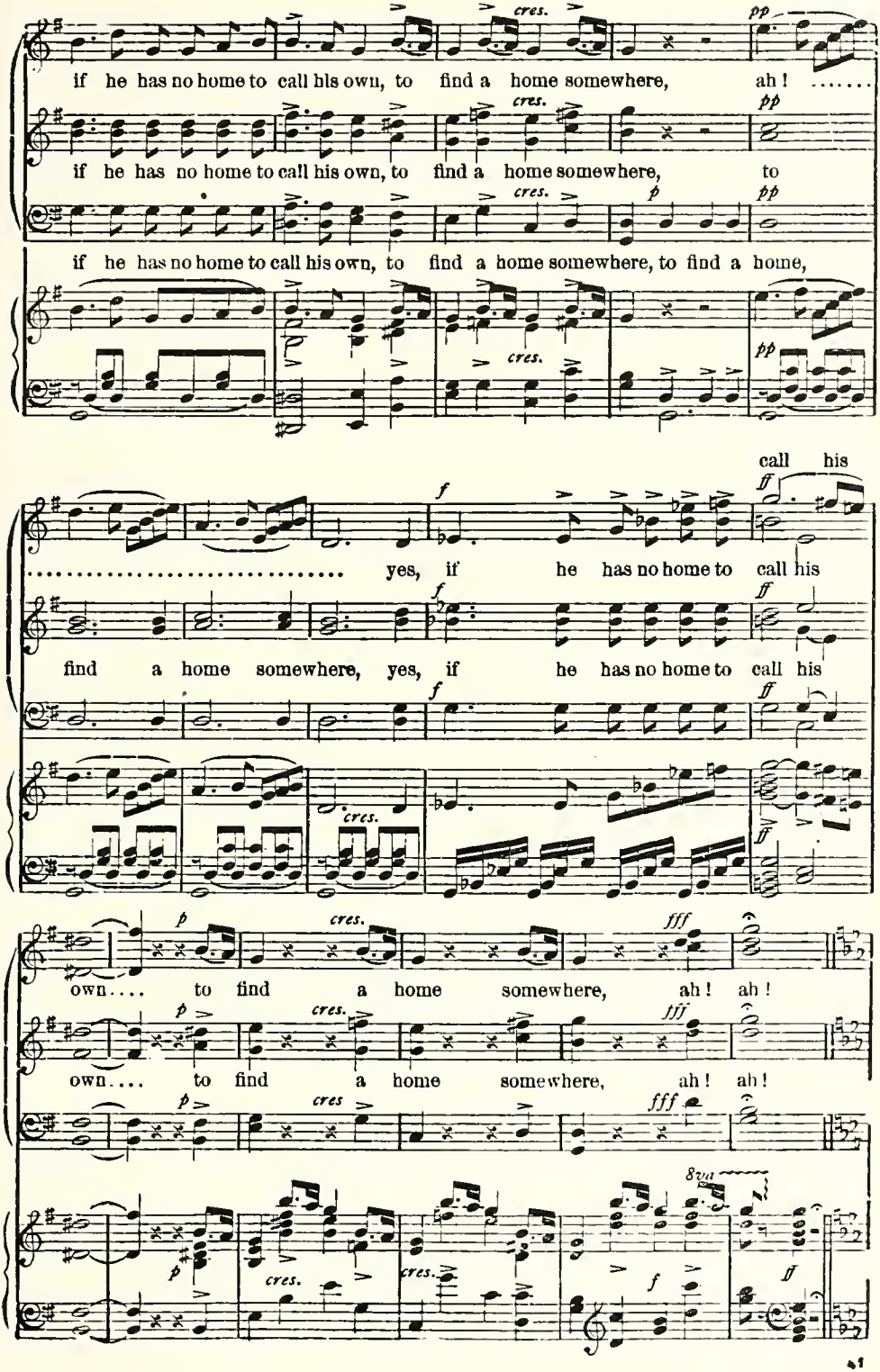
pp


In the gip-sy's life you read the life that all would like to lead;
In the gip-sy's life you read the life that all would like to lead;
cres.
Sometimes under roof, and sometimes thrown where the wild wolf makes his lair, where the
Sometimes under roof, and sometimes thrown where the wild wolf makes his lair,
cres.
wolf makes his lair, where the wolf makes his lair;..... for
where the wolf makes his lair, where the wolf makes his lair; for
rall.


tempo.
pp
he who's no home to call his own..... will find, will find a home somewhere, ...
he who's no home to call his own... .. will find, will find a home somewhere,....
pp
tempo.
pp
cres.
p
for he who's no home to call his own will find a home somewhere, ah! ....
cres.
p
for he who's no home to call his own will find a home somewhere, will
cres.
p
for he who's no home to call his own will find a home somewhere, will find a home
cres.
p
call his
f
ff
..... for he who's no home, no home to call his
f
ff
find a home somewhere, for he who's no home, no home to call his
f
ff
cres.
ff


own.... will find a home somewhere, ah! ah!
own.... will find a home somewhere, ah! ah!
'Tis the maxim bold of man,..... what's an-other's prize to claim,....
'Tis the maxim bold of man,..... what's an-other's prize to claim,....
then to keep, then to keep all he can, we gip-sies do the same;
then to keep, then to keep all he can, we gip-sies do the same;


thus a ha - bit once, 'tis cus- tom grown, yes, 'tis a cus - tom grown; ev'ry
thus a ha - bit once, 'tis cus- tom grown, yes, 'tis a cus - tom grown;
cres.
cres.
cres.
cres.
p
man will take care, ev-'ry man will take care..... if he
ev-'ry man will take care, will take care if he
rall.
rall.
rall.
rall.
tempo.
pp
has no home to call his own..... to find, to find a home somewhere,....
has no home to call his own..... to find, to find a home somewhere,....
pp
tempo.
pp


if he has no home to call his own, to find a home somewhere, ah! .....
if he has no home to call his own, to find a home somewhere, to
if he has no home to call his own, to find a home somewhere, to find a home,
call his
..... yes, if he has no home to call his
find a home somewhere, yes, if he has no home to call his
own.... to find a home somewhere, ah! ah!
own.... to find a home somewhere, ah! ah!
8va

THADDEUS. The sight of these wanderers has inspired me with a project. (*To* DEVILSHOOP.) Your manner and habit please me. I should like to join your band. I am young, strong, and have, I hope, plenty of courage.

DEVILSHOOP. Who are you?

THAD. One without money, without home, and without hope.

DEV. You're just the fellow for us, then!

GIPSY (*who is on look-out on rock*). Soldiers are coming this way.

THAD. 'Tis me they are in search of.

DEV. Indeed! then they'll be cunning if they find you. (***March begins.***)

[*In a moment they strip the soldier's dress off* THADDEUS, *and as they are putting a gipsy's frock, &c., over him, a roll of parchment, with seal attached, falls at the feet of* DEVILSHOOP, *who seizes it.*]

DEV. What is this?

THAD. My commission! It is the only thing I possess on earth, and I will never part with it.

[*Snatches and conceals it in his bosom, and has but just time to mix himself with the Gipsies, when a body of the Emperor's Soldiers enter in pursuit.*

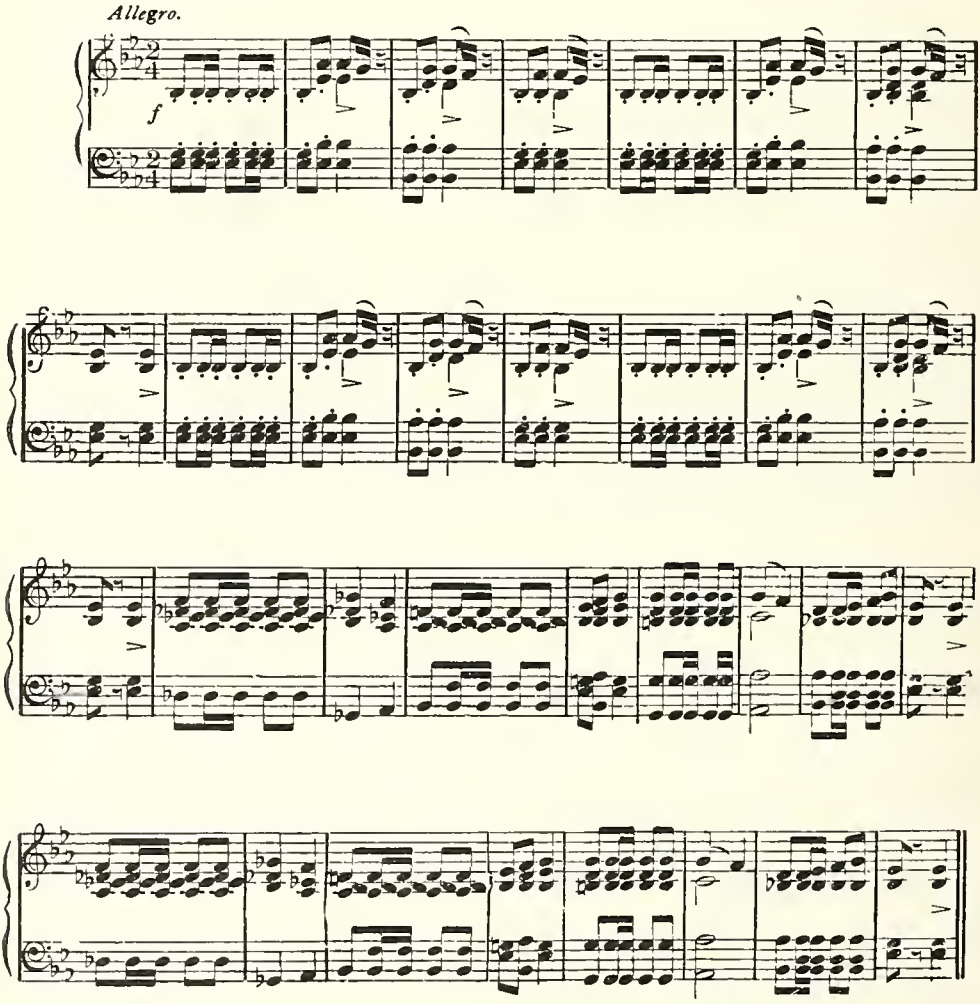
OFFICER. (*Scrutinizing Gipsies.*) Have you seen any one pass this way—any stranger?

DEV. No one—stay—yes, a young Polish soldier ran by just now, and passed up those rocks.

OFFICER. That's him—thanks, friend! forward!

[*Exeunt Soldiers up rocks.*

MARCH OF THE AUSTRIAN SOLDIERS.

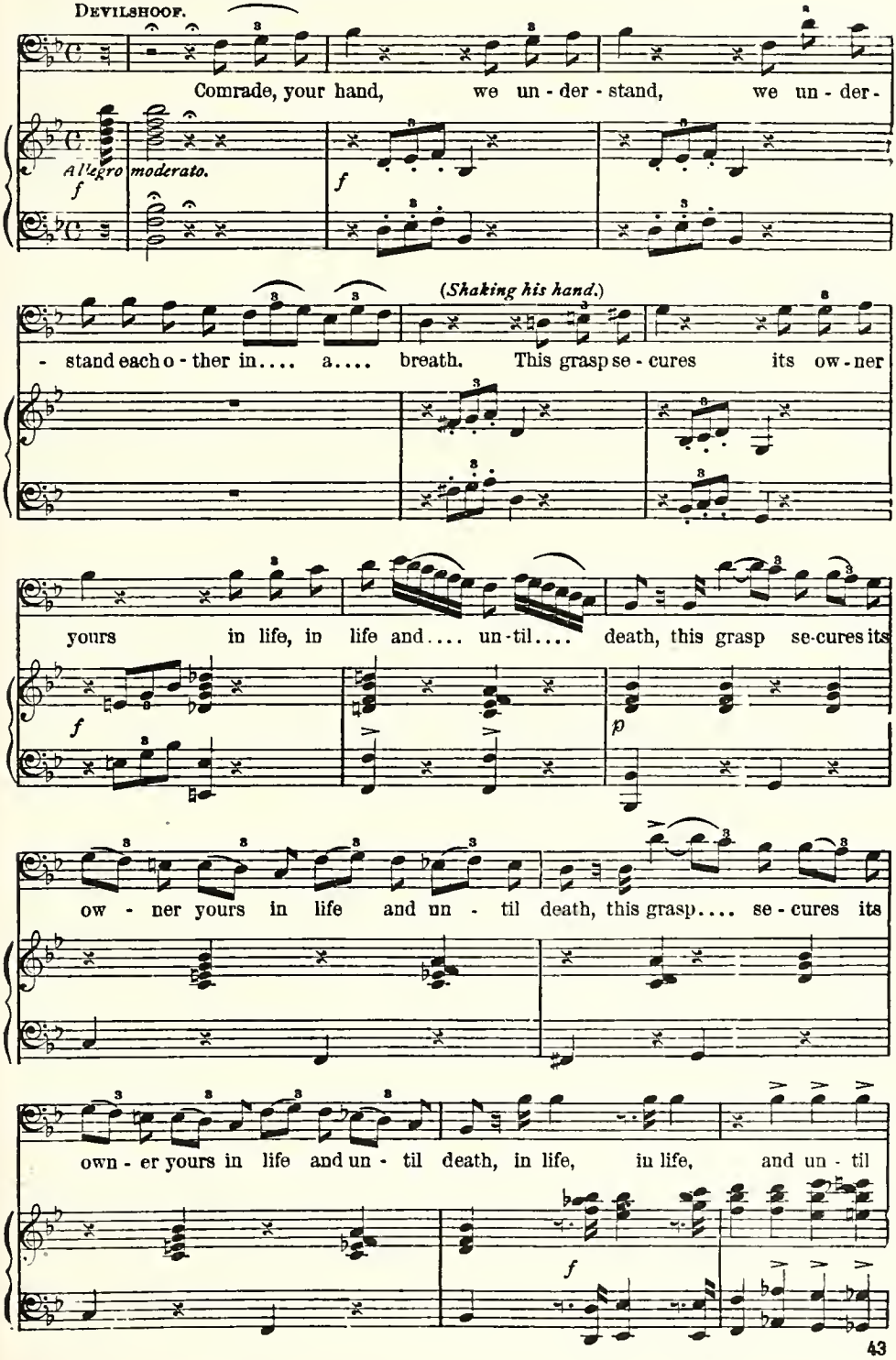


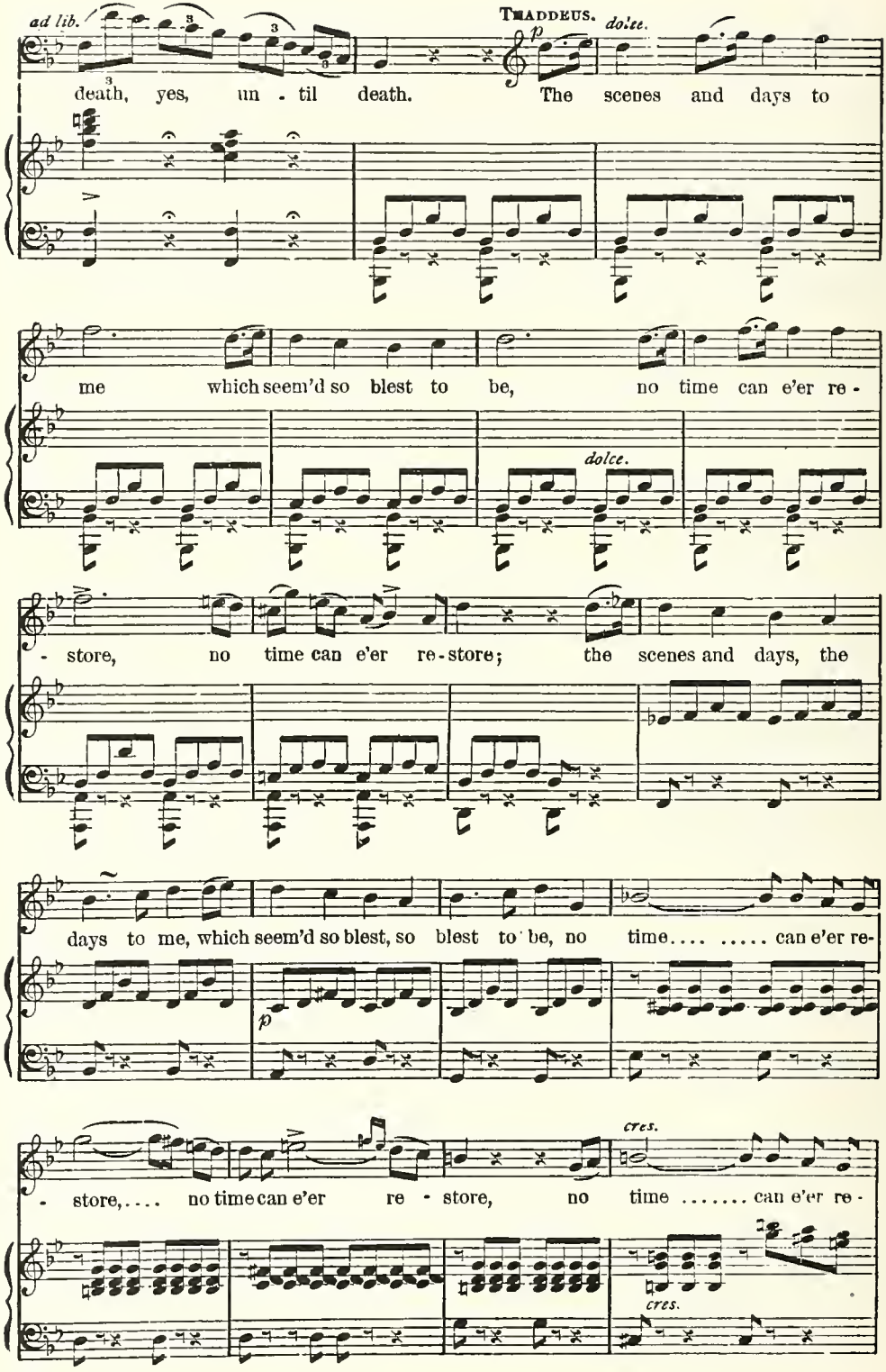
D.C. pp till Soldiers go off, then segue Duet.

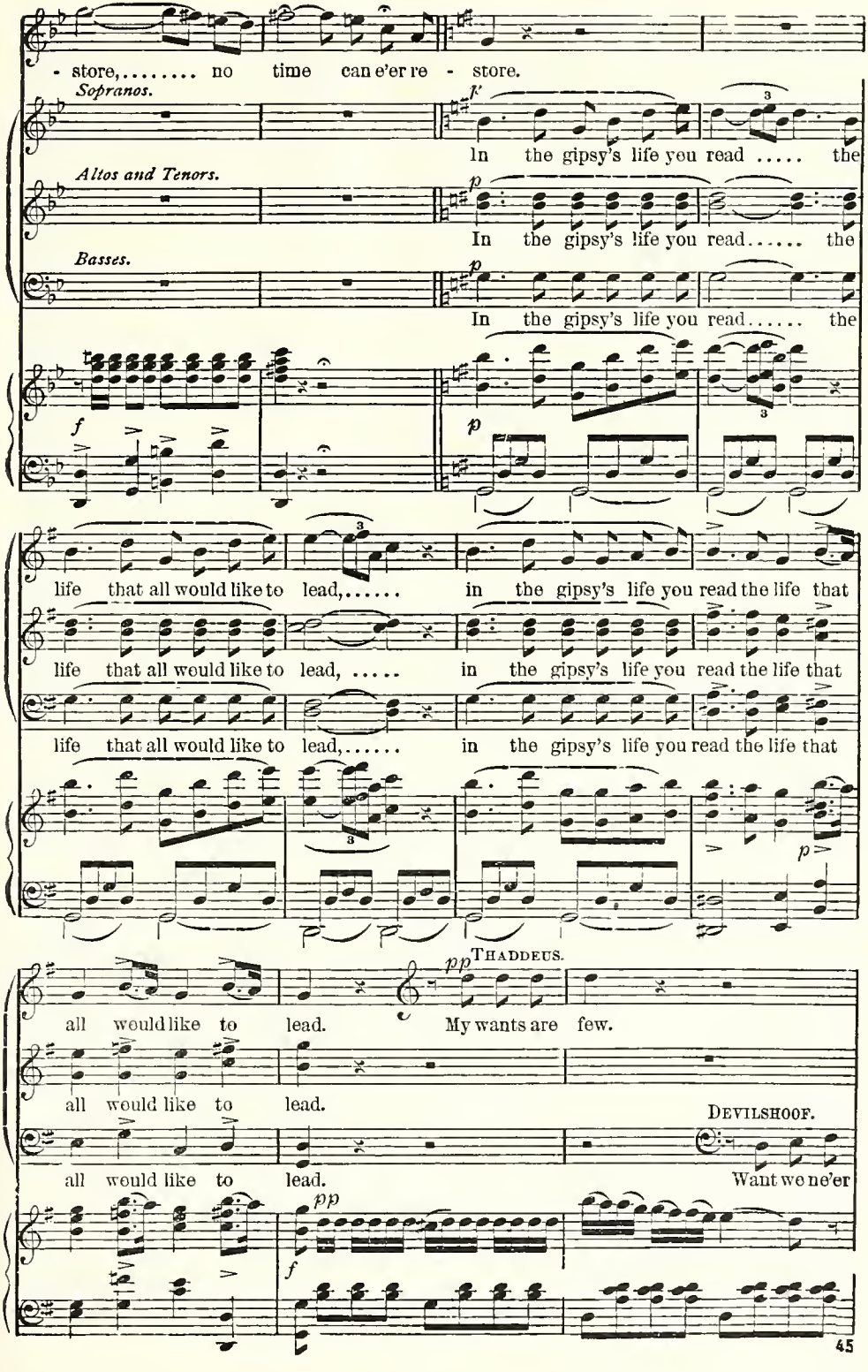
COMRADE, YOUR HAND.

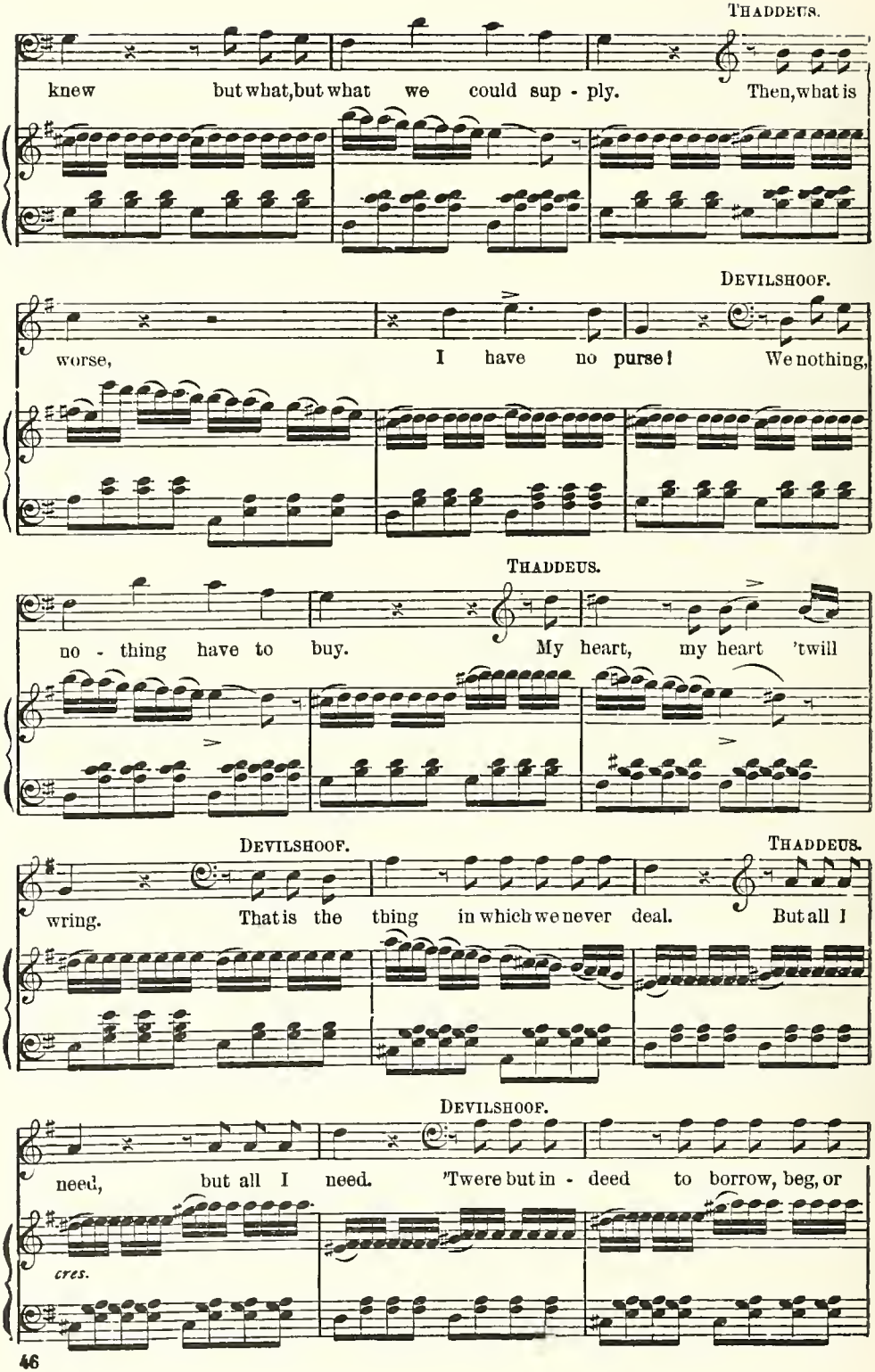
Duet with Chorus.

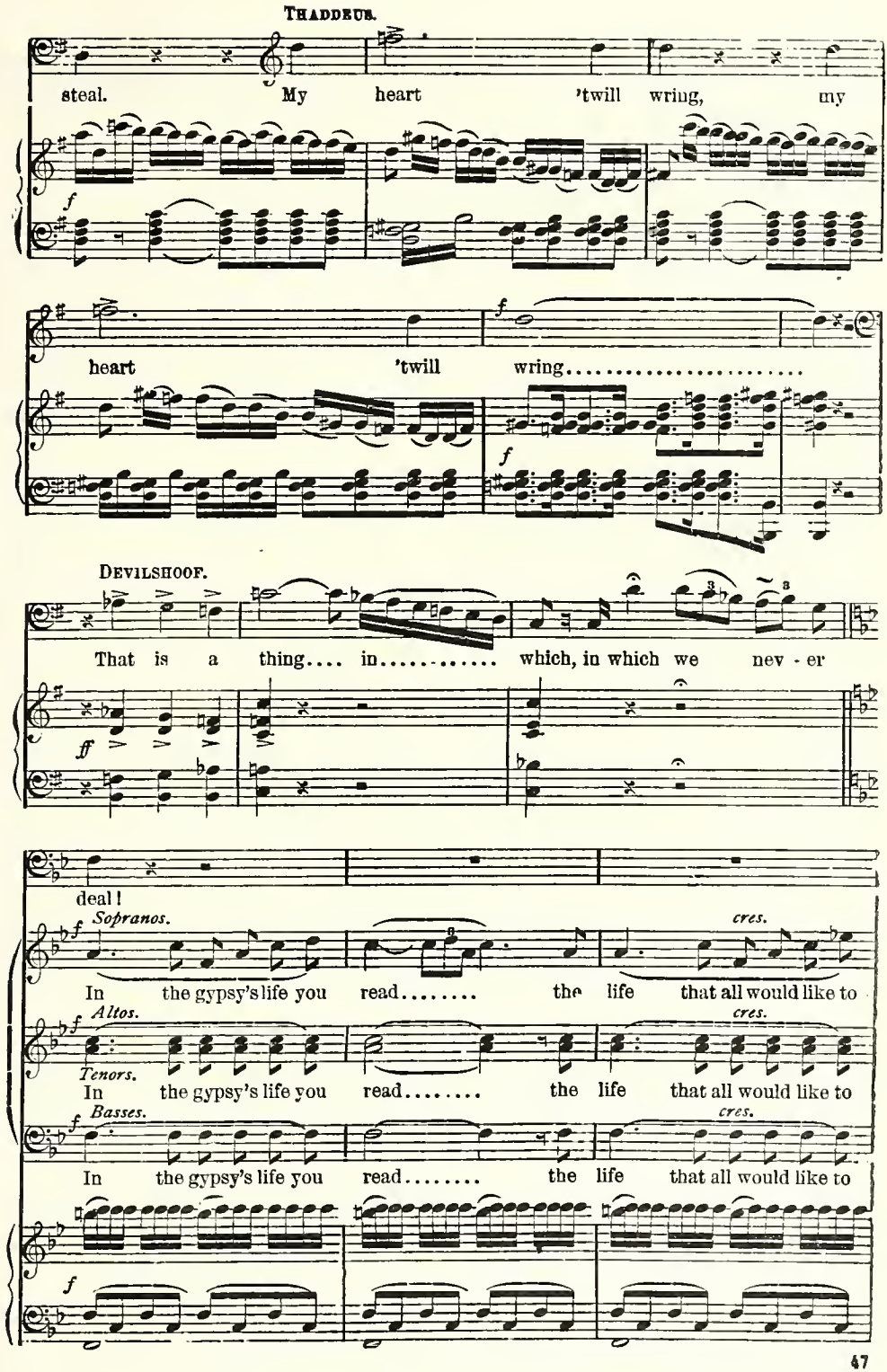
DEVILSHOOF.

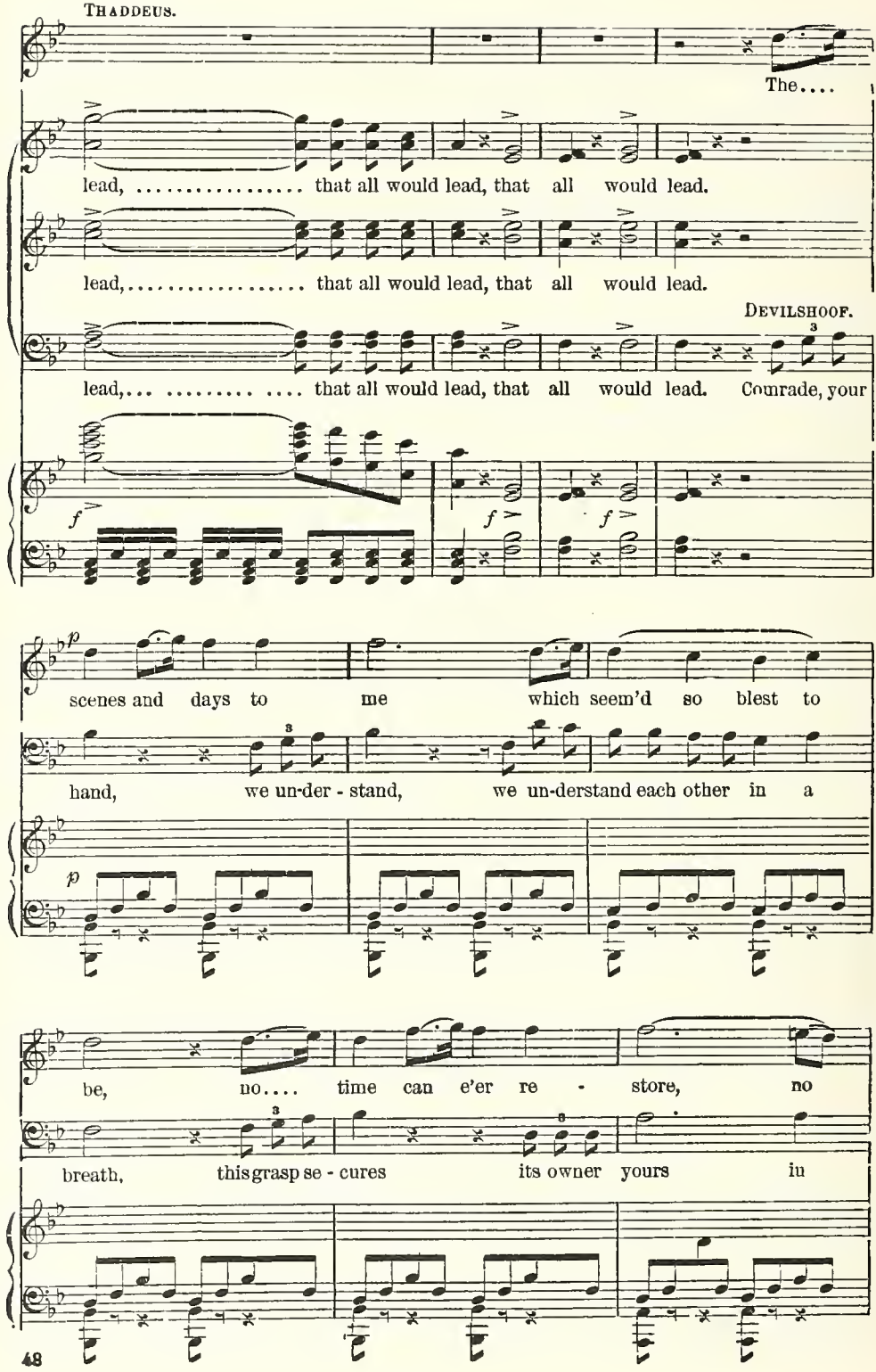


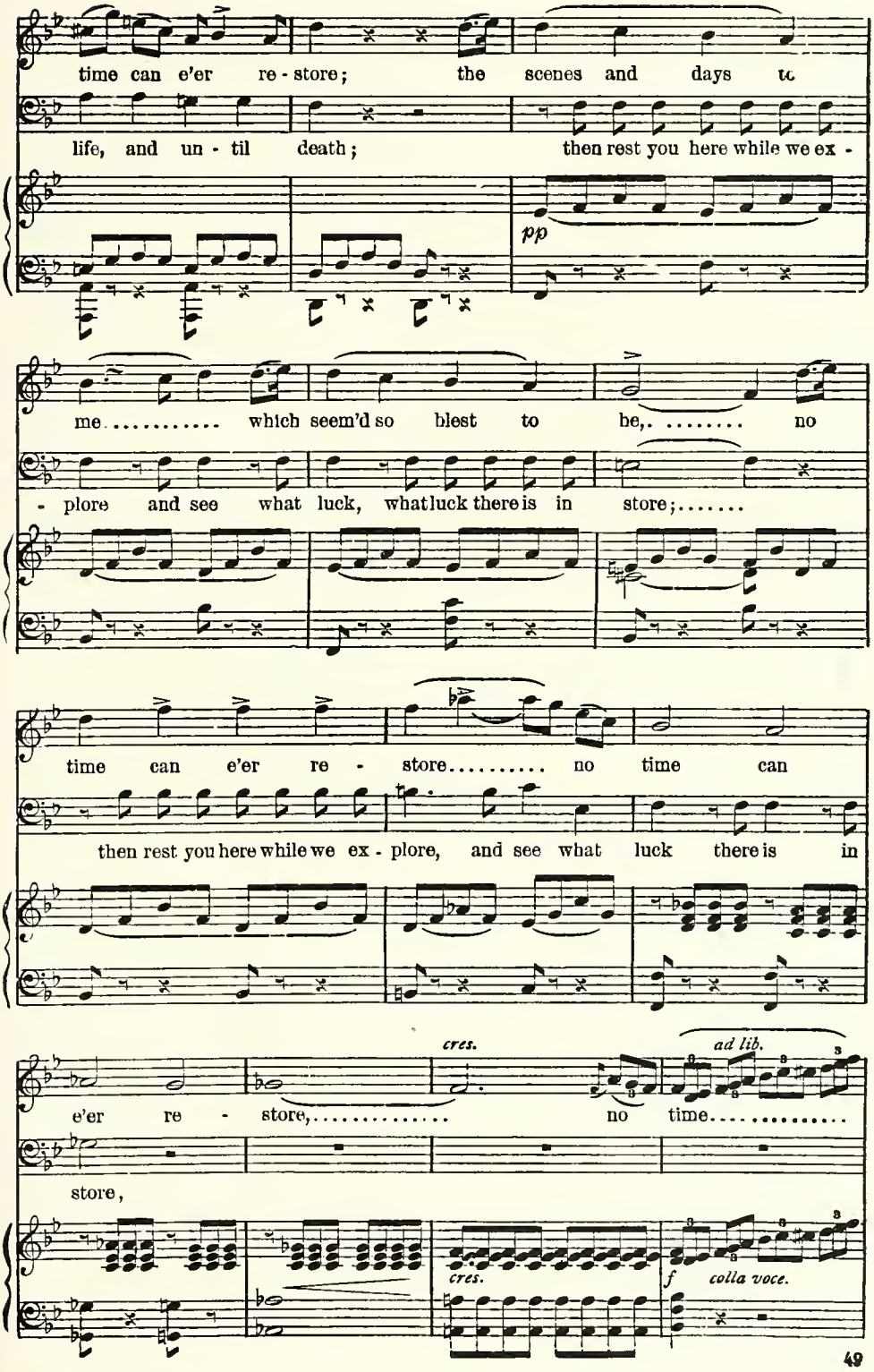

ad lib.
THADDEUS.
dolce.
death, yes, un - til death. The scenes and days to
me which seem'd so blest to be, no time can e'er re -
dolce.
- store, no time can e'er re - store; the scenes and days, the
days to me, which seem'd so blest, so blest to be, no time.... ..... can e'er re-
p
cres.
- store,.... no time can e'er re - store, no time ..... can e'er re -
cres.

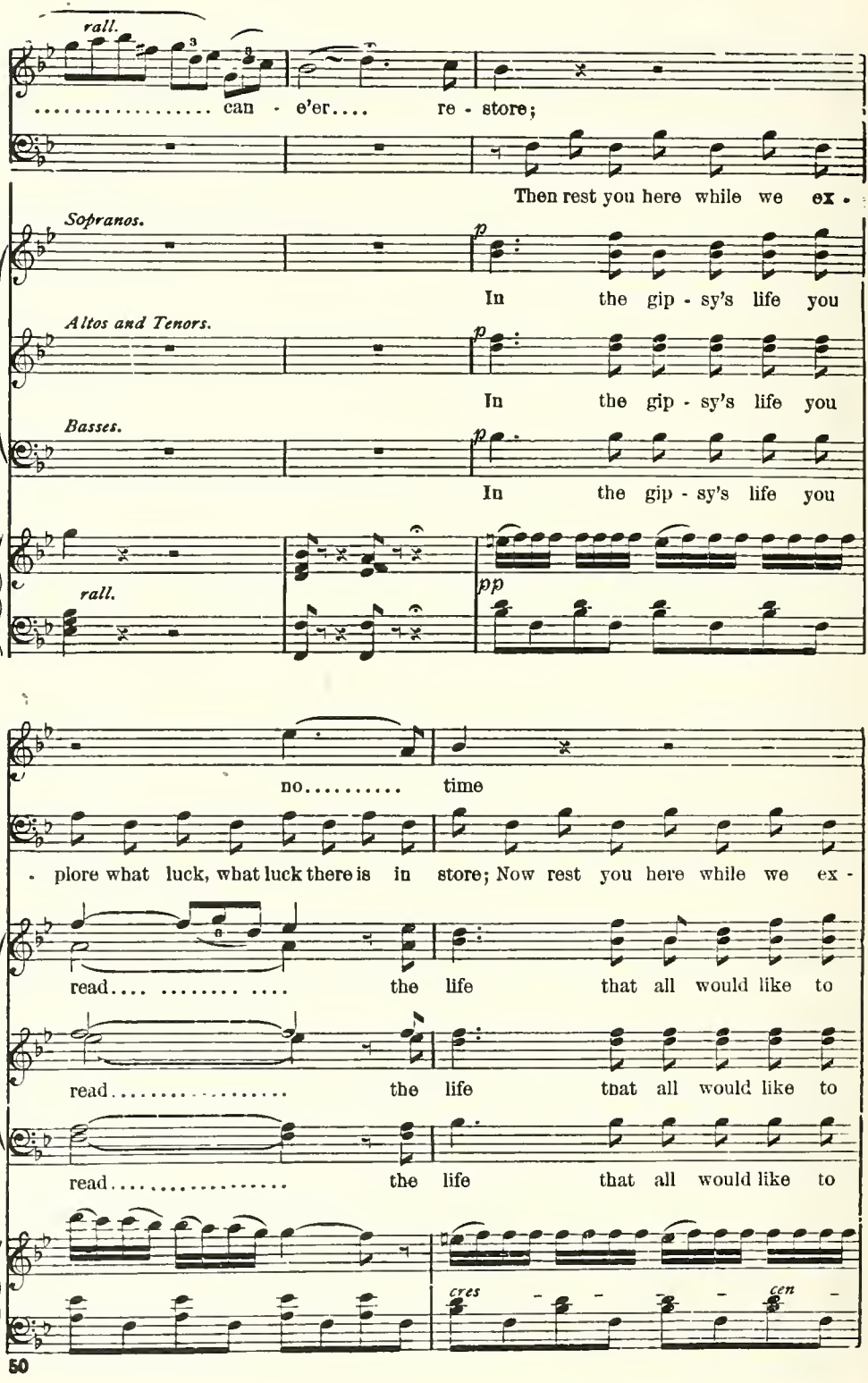

- store,..... no time can e'er re - store.
Sopranos.
In the gipsy's life you read ..... the
Altos and Tenors.
In the gipsy's life you read..... the
Basses.
In the gipsy's life you read..... the
life that all would like to lead,..... in the gipsy's life you read the life that
life that all would like to lead, ... in the gipsy's life you read the life that
life that all would like to lead,..... in the gipsy's life you read the life that
THADDEUS.
all would like to lead. My wants are few.
all would like to lead.
DEVILSHOOF.
all would like to lead. Want we ne'er

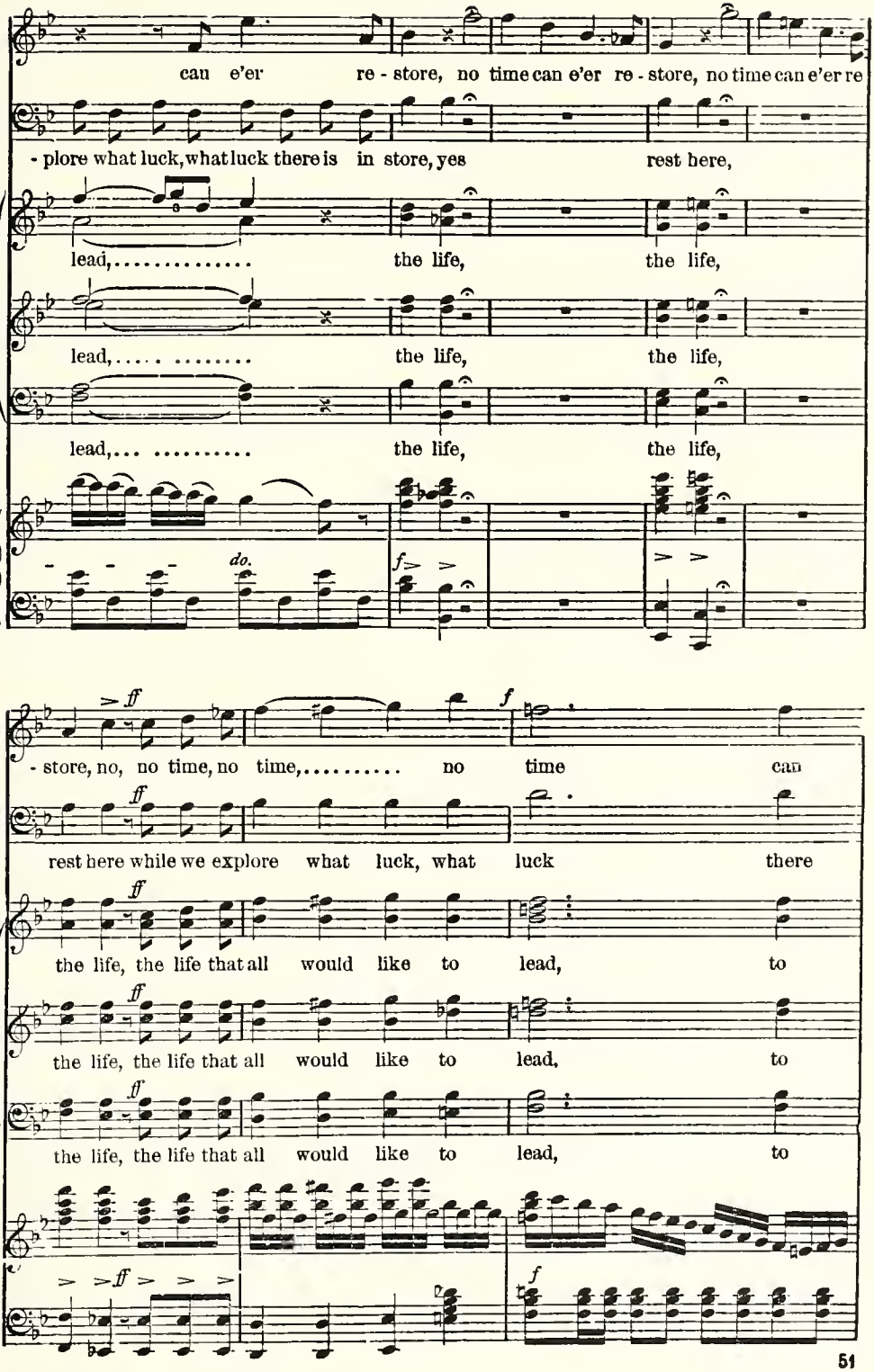

THADDEUS.
knew but what, but what we could sup - ply. Then, what is
DEVILSHOOF.
worse, I have no purse! We nothing,
THADDEUS.
no - thing have to buy. My heart, my heart 'twill
DEVILSHOOF.
THADDEUS.
wring. That is the thing in which we never deal. But all I
DEVILSHOOF.
need, but all I need. 'Twere but in - deed to borrow, beg, or
cres.

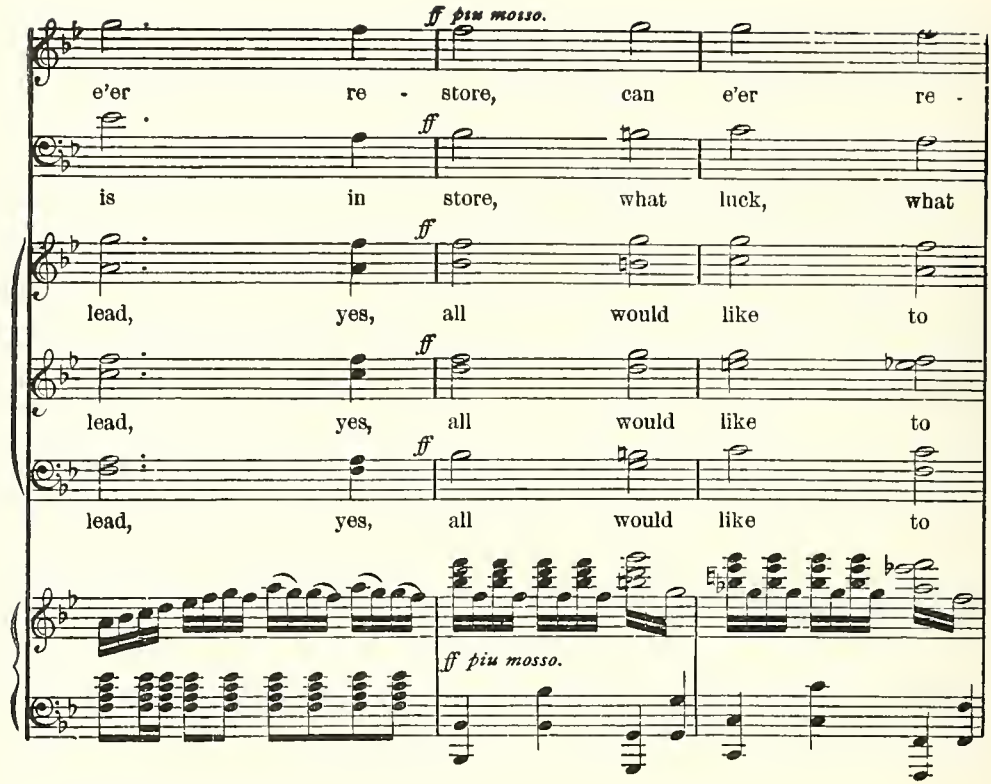

THADDEUS.
steal. My heart 'twill wring, my
f
heart 'twill wring.....
f
DEVILSHOOF.
That is a thing.... in..... which, in which we nev - er
ff
deal!
Sopranos.
f
In the gypsy's life you read..... the life that all would like to
cres.
Altos.
f
In the gypsy's life you read..... the life that all would like to
cres.
Tenors.
Basses.
f
In the gypsy's life you read..... the life that all would like to
cres.
f

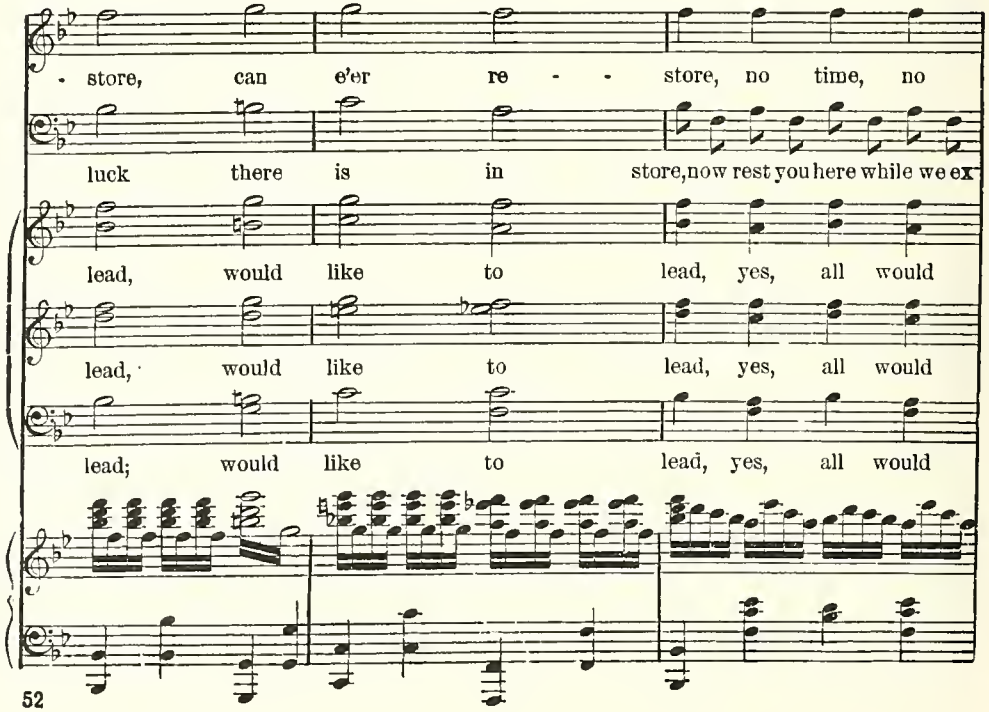

THADDEUS.
The....
lead, ... that all would lead, that all would lead.
lead,..... that all would lead, that all would lead.
DEVILSHOOF.
lead,... .... that all would lead, that all would lead. Comrade, your
f
f
f
p
scenes and days to me which seem'd so blest to
hand, we un-der - stand, we un-derstand each other in a
p
be, no.... time can e'er re - store, no
breath, this grasp se - cures its owner yours in

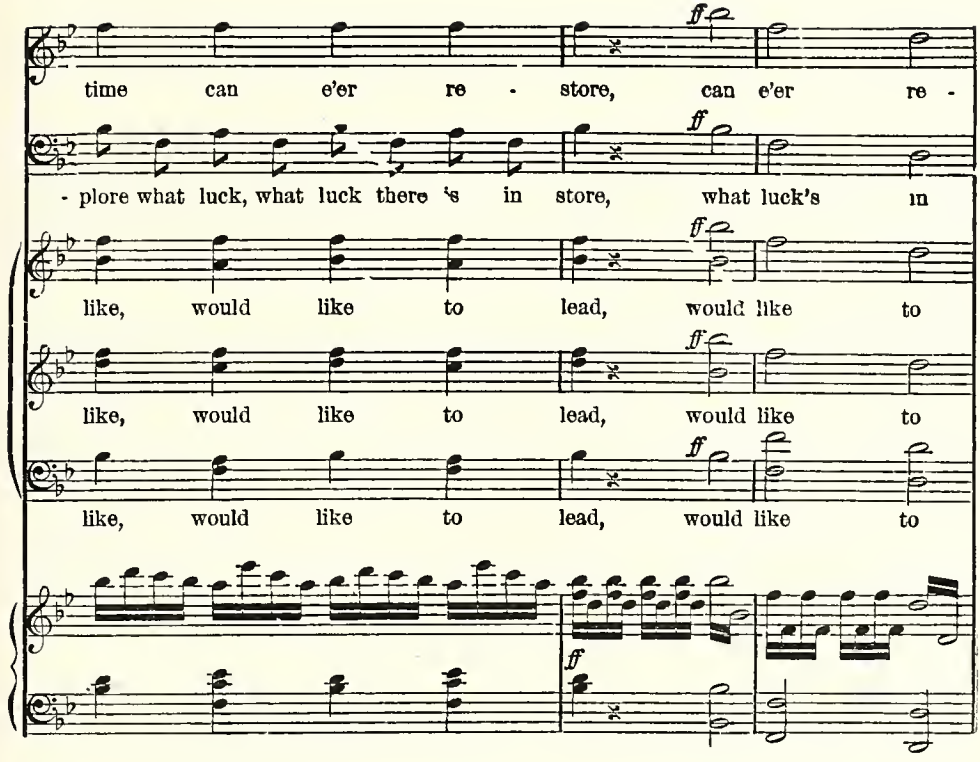

time can e'er re - store; the scenes and days to
life, and un - til death; then rest you here while we ex -
pp
me..... which seem'd so blest to be,..... no
- plore and see what luck, what luck there is in store;.....
time can e'er re - store..... no time can
then rest you here while we ex - plore, and see what luck there is in
cres.
ad lib.
e'er re - store,..... no time.....
store,
cres.
f colla voce.

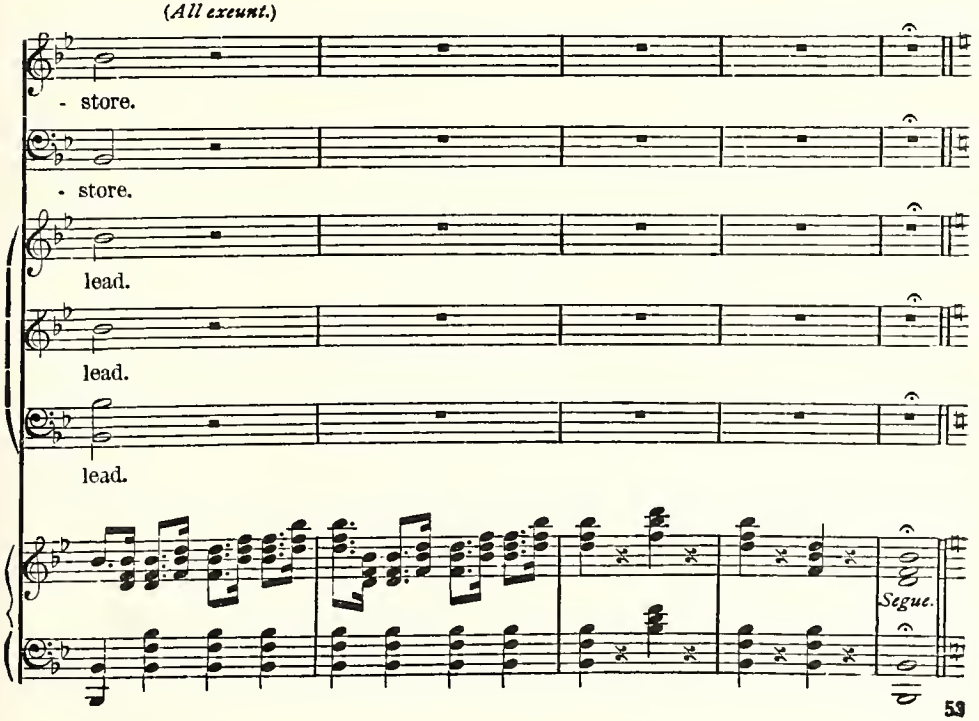

rall.
..... can - e'er.... re - store;
Then rest you here while we ex -
Sopranos.
In the gip - sy's life you
Altos and Tenors.
In the gip - sy's life you
Basses.
In the gip - sy's life you
rall.
pp
no..... time
- plore what luck, what luck there is in store; Now rest you here while we ex -
read.... .... the life that all would like to
read..... the life that all would like to
read..... the life that all would like to
cres - - - - - cen -


can e'er re - store, no time can e'er re - store, no time can e'er re
- plore what luck, what luck there is in store, yes rest here,
lead,..... the life, the life,
lead,..... the life, the life,
lead,..... the life, the life,
do.
f
- store, no, no time, no time,..... no time can
rest here while we explore what luck, what luck there
the life, the life that all would like to lead, to
the life, the life that all would like to lead, to
the life, the life that all would like to lead, to


ff piu mosso.
e'er re - store, can e'er re -
ff
is in store, what luck, what
ff
lead, yes, all would like to
ff
lead, yes, all would like to
ff
lead, yes, all would like to
ff piu mosso.

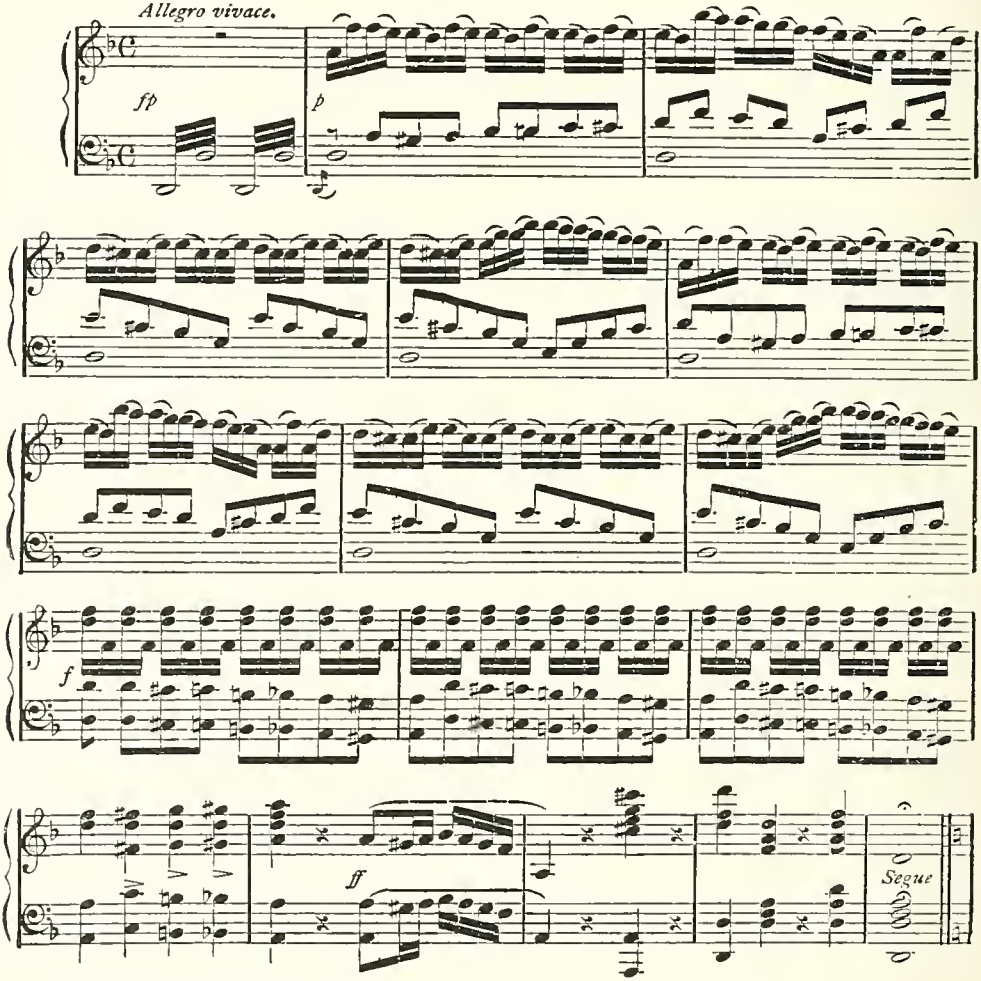

- store, can e'er re - - store, no time, no
luck there is in store, now rest you here while we ex
lead, would like to lead, yes, all would
lead, would like to lead, yes, all would
lead; would like to lead, yes, all would


ff
time can e'er re - store, can e'er re -
ff
- plore what luck, what luck there 's in store, what luck's in
ff
like, would like to lead, would like to
ff
like, would like to lead, would like to
ff
like, would like to lead, would like to
ff


(All exeunt.)
- store.
- store.
lead.
lead.
lead.
Segue.

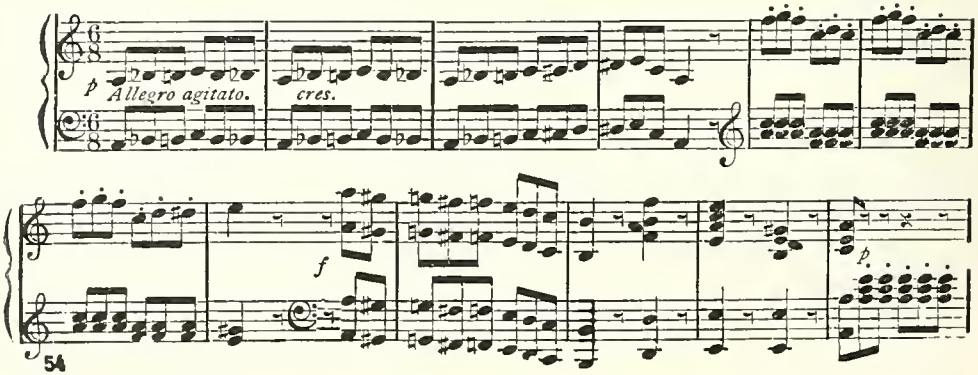
Loud shouts and alarms are heard, which become more and more distinct, when a body of huntsmen are seen to cross a chasm in the rocks which is bridged by a fallen tree, &c., and exeunt by the path where ARLINE, *&c., went off.*

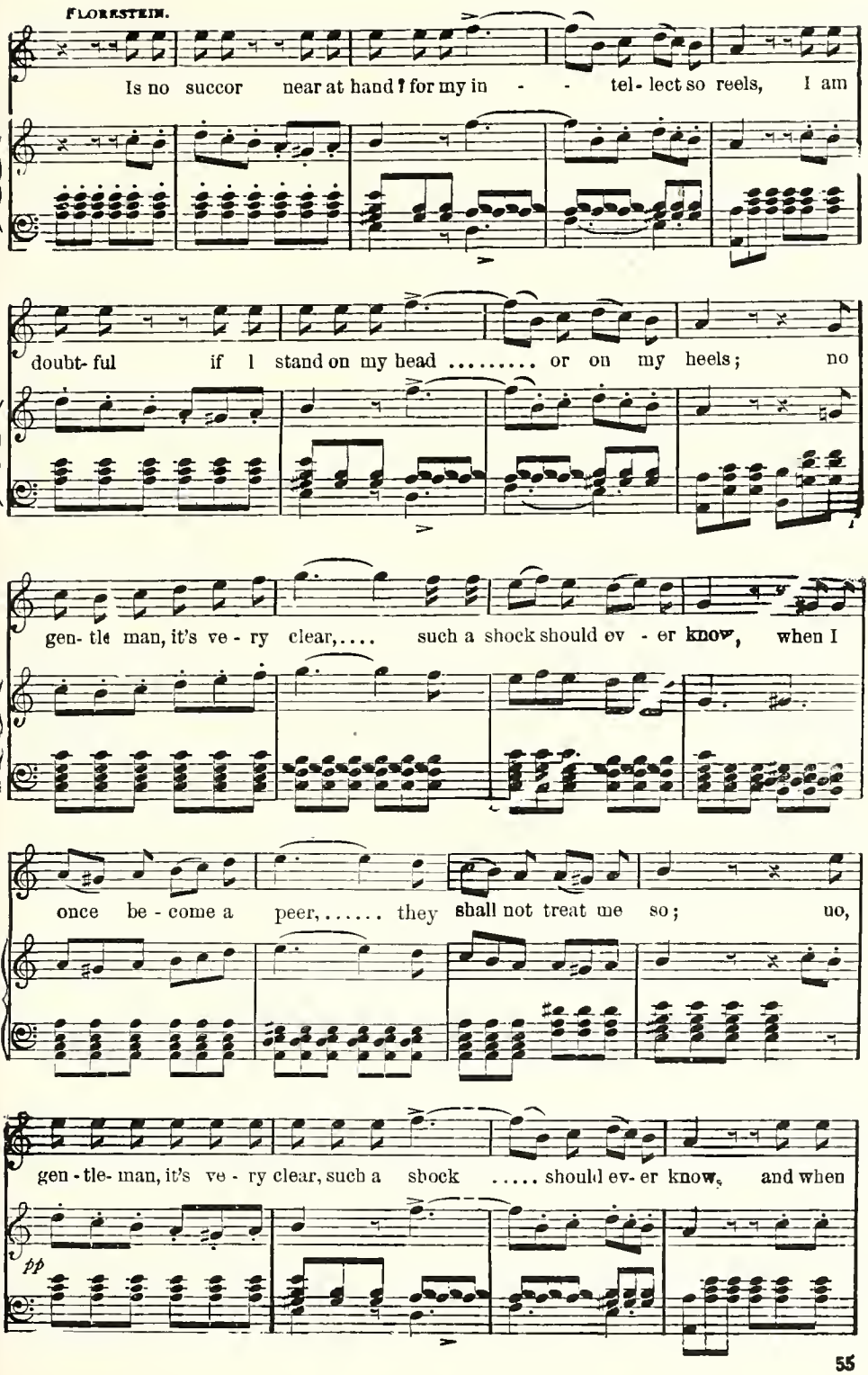
MELODRAMATIC MUSIC.

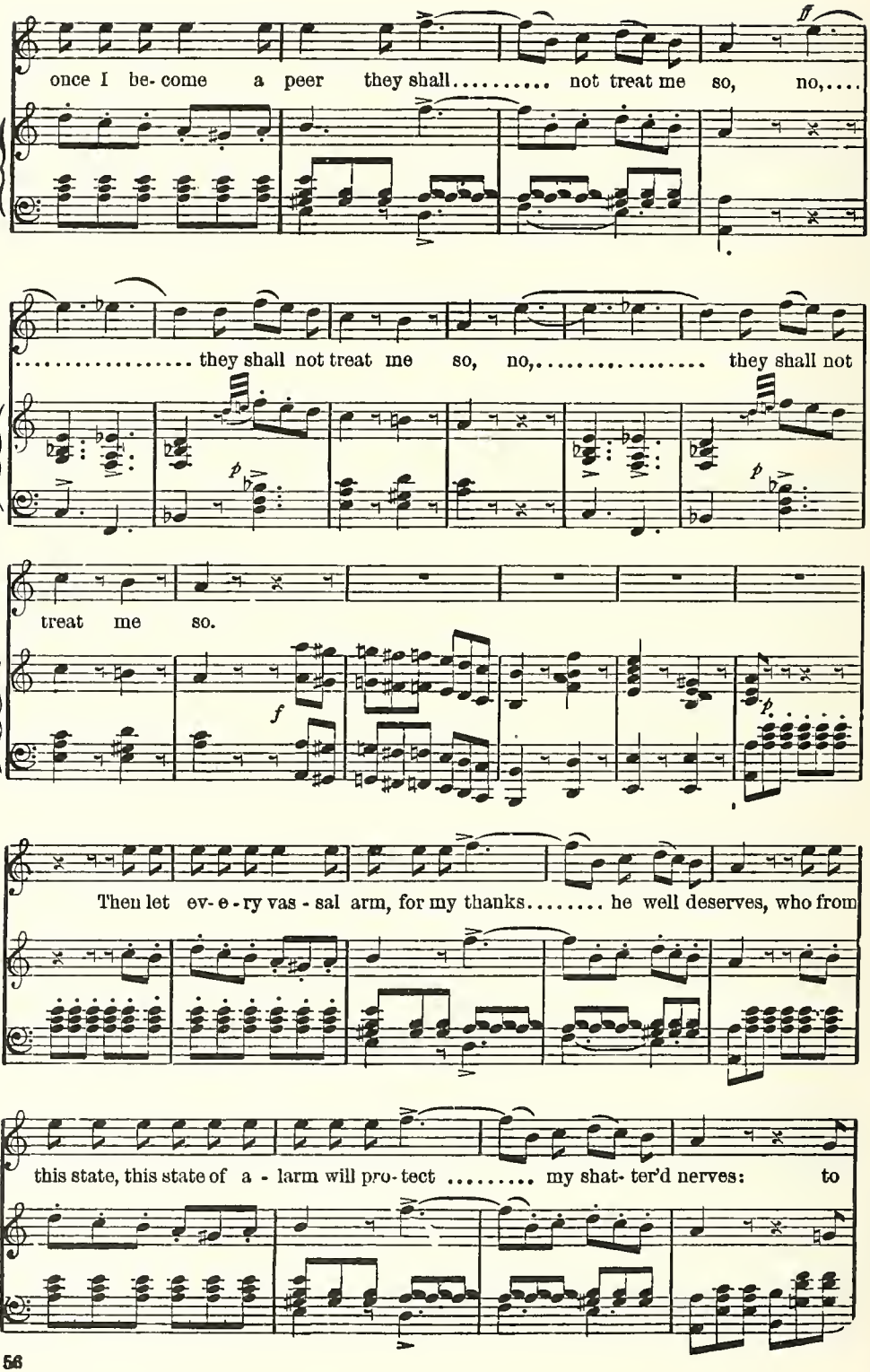


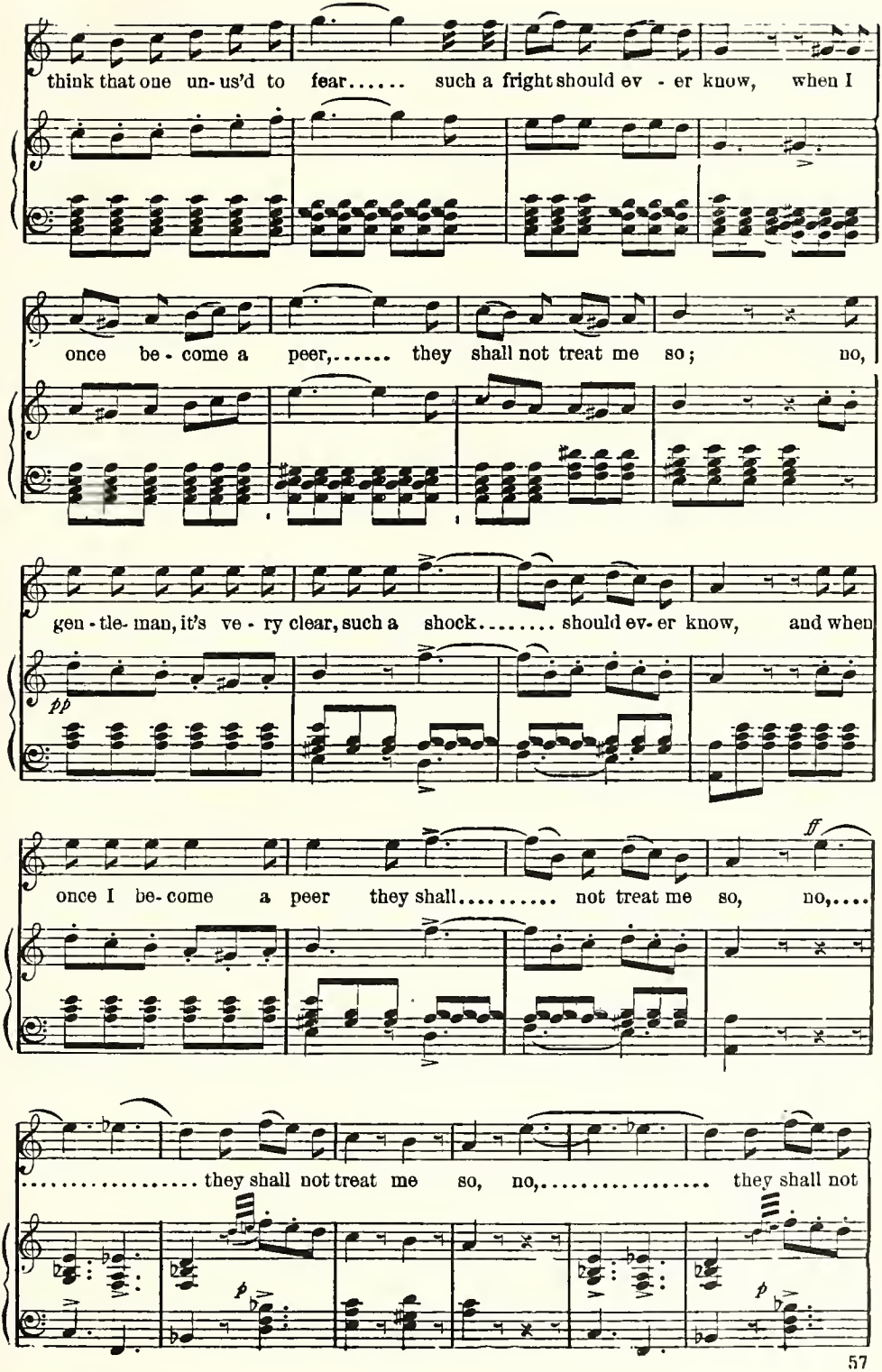
Alarms continue, and FLORESTEIN *rushes in, apparently frightened to death.*

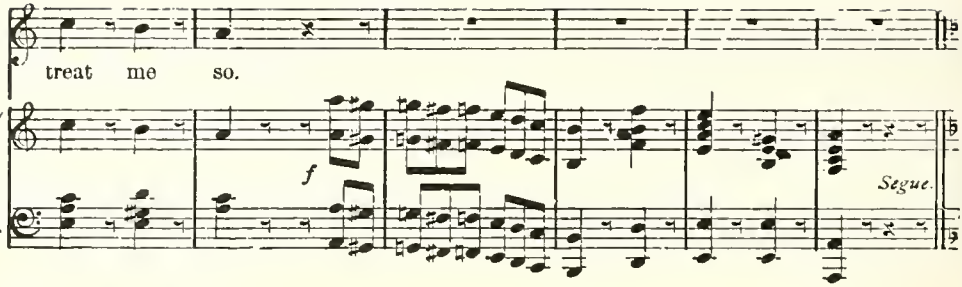
Air. IS NO SUCCOR NEAR.




FLORESTEIN.
Is no succor near at hand? for my in - - tel- lect so reels, I am
doubt- ful if I stand on my head ..... or on my heels; no
gen- tle man, it's ve - ry clear,.... such a shock should ev - er know, when I
once be - come a peer,..... they shall not treat me so; no,
gen - tle- man, it's ve - ry clear, such a shock ..... should ev- er know, and when
pp

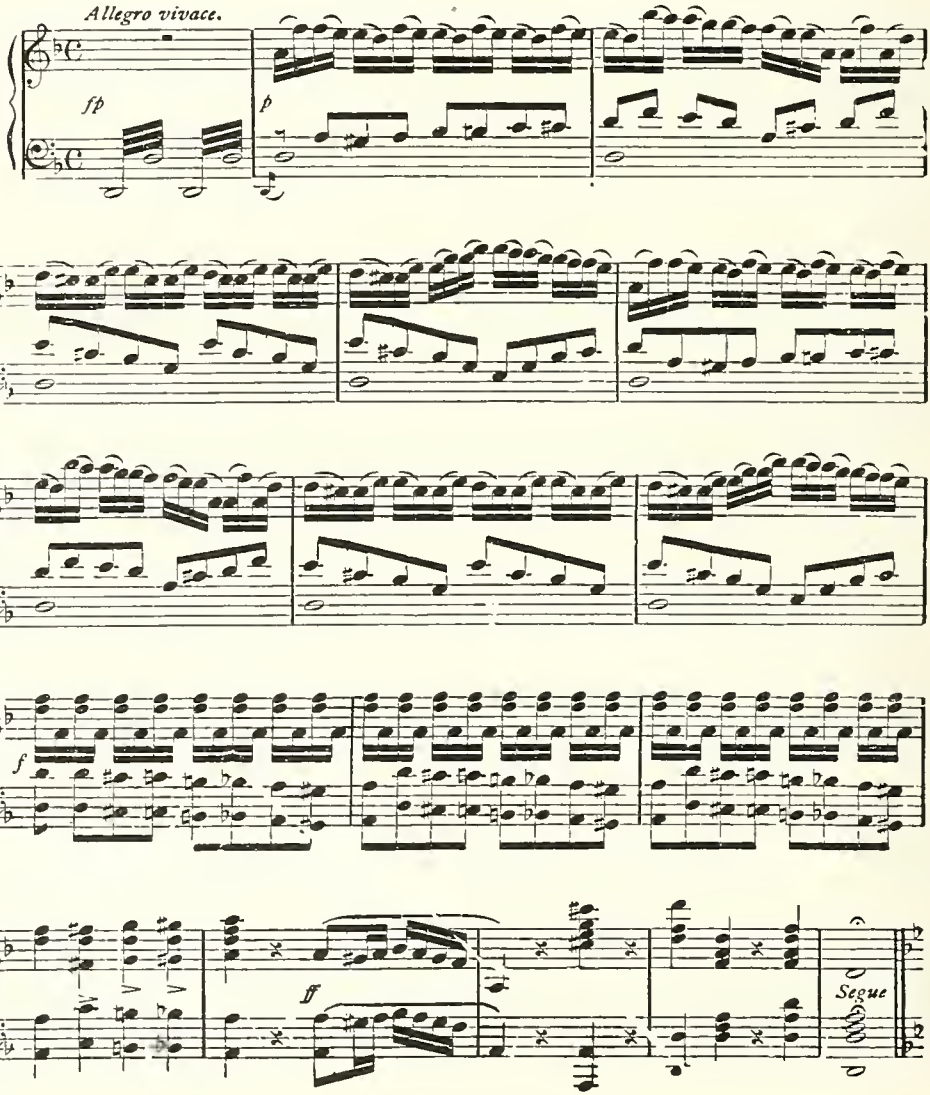

once I be- come a peer they shall..... not treat me so, no,....
ff
..... they shall not treat me so, no,..... they shall not
p
p
treat me so.
f
p
Then let ev- e - ry vas - sal arm, for my thanks..... he well deserves, who from
this state, this state of a - larm will pro- tect ..... my shat- ter'd nerves: to


think that one un-us'd to fear..... such a fright should ev - er know, when I
once be - come a peer,..... they shall not treat me so; no,
gen - tle- man, it's ve - ry clear, such a shock..... should ev- er know, and when
pp
once I be- come a peer they shall..... not treat me so, no,....
ff
..... they shall not treat me so, no,..... they shall not
p
p



At end of song, THADDEUS *and Peasant rush in, evincing the greatest state of alarm and terror.*

MELODRAMATIC MUSIC.



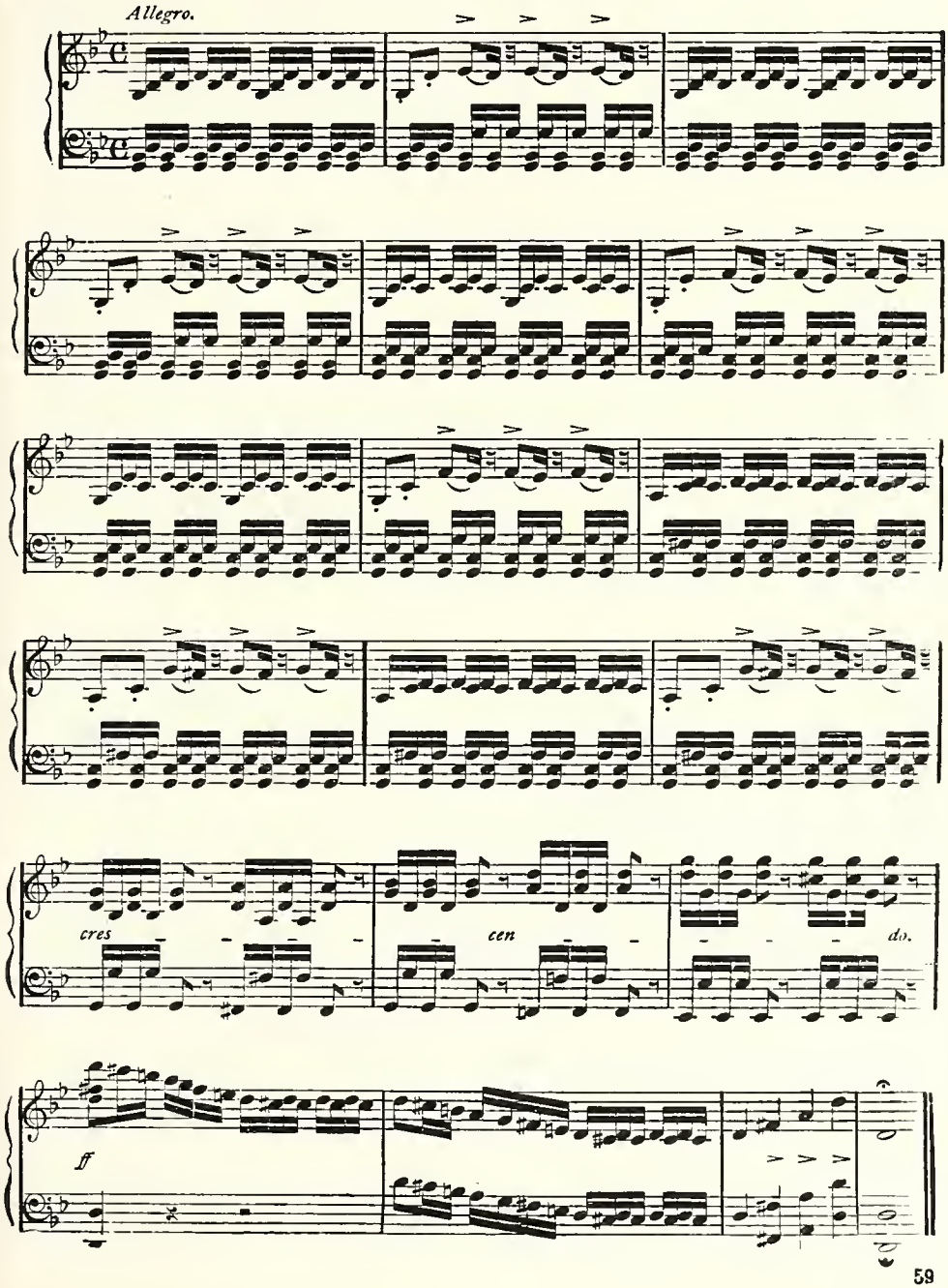
THADDEUS. What means this alarm?

PEASANT. The Count's child and her attendant have been attacked by an infuriated animal, and are probably killed ere this!

THADDEUS. What do I hear?

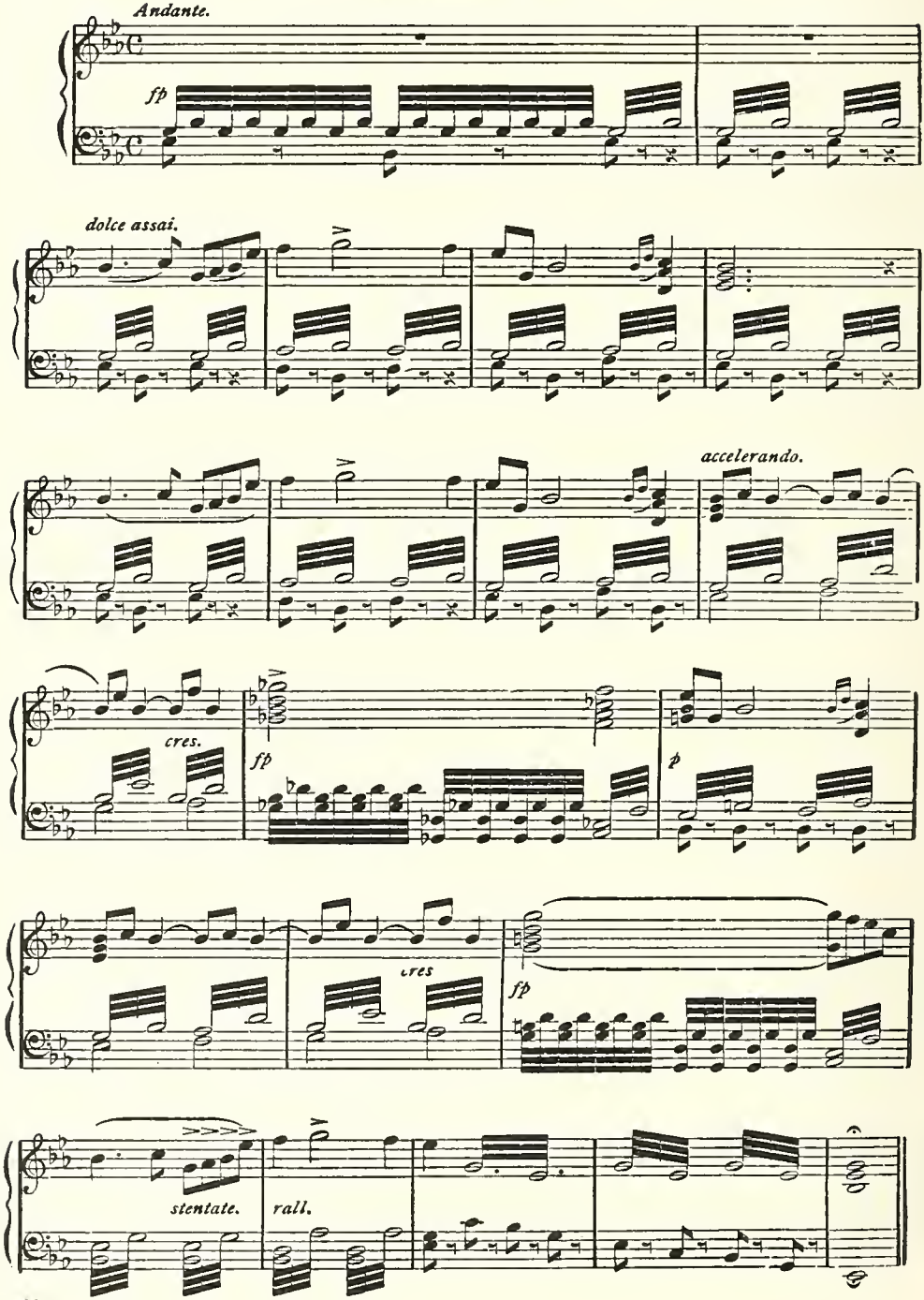
(*He perceives* FLORESTEIN'S *rifle, seizes it, runs up the rocks, aims, fires, and instantly rushes off. The discharge of the rifle, and the alarm of the Peasantry, bring* COUNT ARNHEIM *and his party to the spot.* DEVILSHOOF *enters at one side, at the same time, watching.*)

MELODRAMATIC MUSIC.



COUNT. Whence proceed these sounds of fear, and where is my darling child? *(All maintain a painful silence, when* THADDEUS *re-appears, conveying* ARLINE, *who is wounded in the arm, and seems faint.*

MELODRAMATIC MUSIC.



BUDA. (*Falling at the* COUNT'S *feet.*) We were pursued by the wild deer they were chasing, and, but for the bravery of this young man (*pointing to* THADDEUS), the life of your child would have been sacrificed.

COUNT. (*Clasping his child in his arms.*) Praised be Providence, her life is saved, for she is all that renders mine happy. (*Looking at her arm, then addressing* BUDA.) Let her wound have every attention, though it presents no sign of danger.

[BUDA *goes into the Castle with* ARLINE, *and* COUNT ARNHEIM *advances to* THADDEUS.]

Stranger, accept the hand of one who, however different to you in station, can never sufficiently thank you for the service you have rendered him.

DEVILSHOOF. (*Aside.*) First to serve, and then be thanked by the persecutor of his country. The fellow's mad!

COUNT. I trust you will remain, and join the festivities we are about to indulge in; and 'twill gratify me to know I can be useful to you.

THAD. I thank your lordship; but—

COUNT. (*To the Nobles.*) Pray, my friends, join your entreaties to mine

[*Here the Nobles all surround the* COUNT *and* THADDEUS *and* FLORESTEIN *coming up to him, says*—]

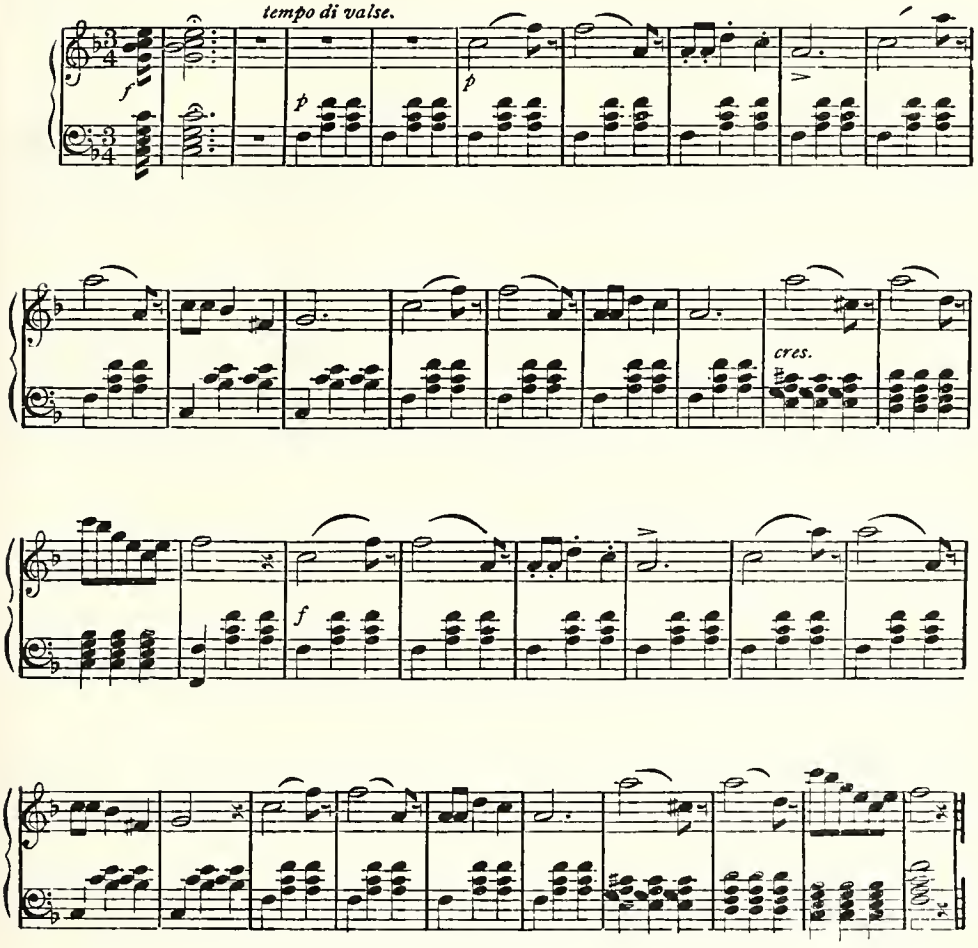
FLOR. I am extremely obliged to you for not shooting me as well as my little cousin—and I be, you'll—aw—stay— (*Aside.*) A very common sort of personage, apparently.

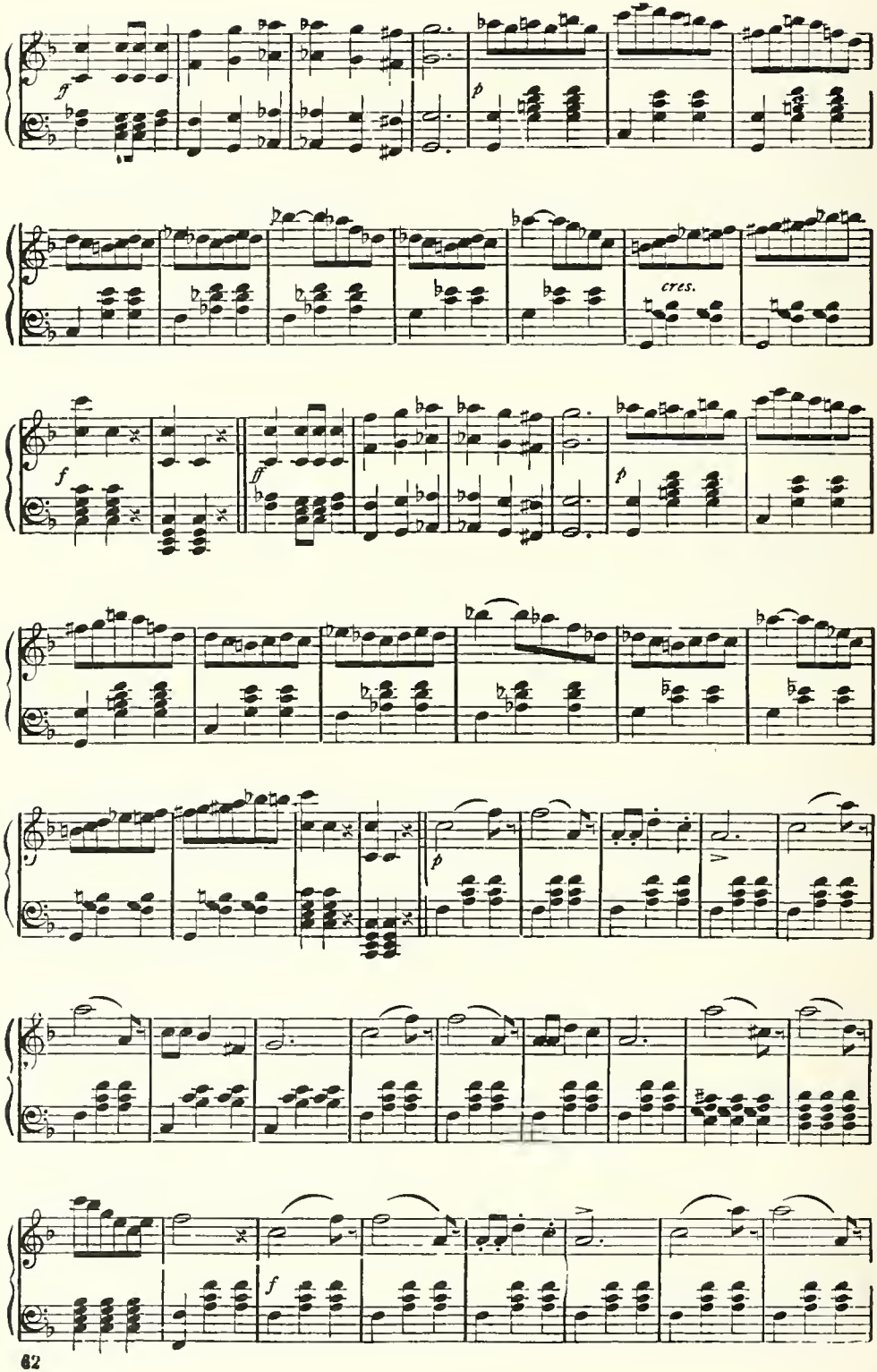
THAD. (*To the* COUNT.) Be it as your lordship wishes.

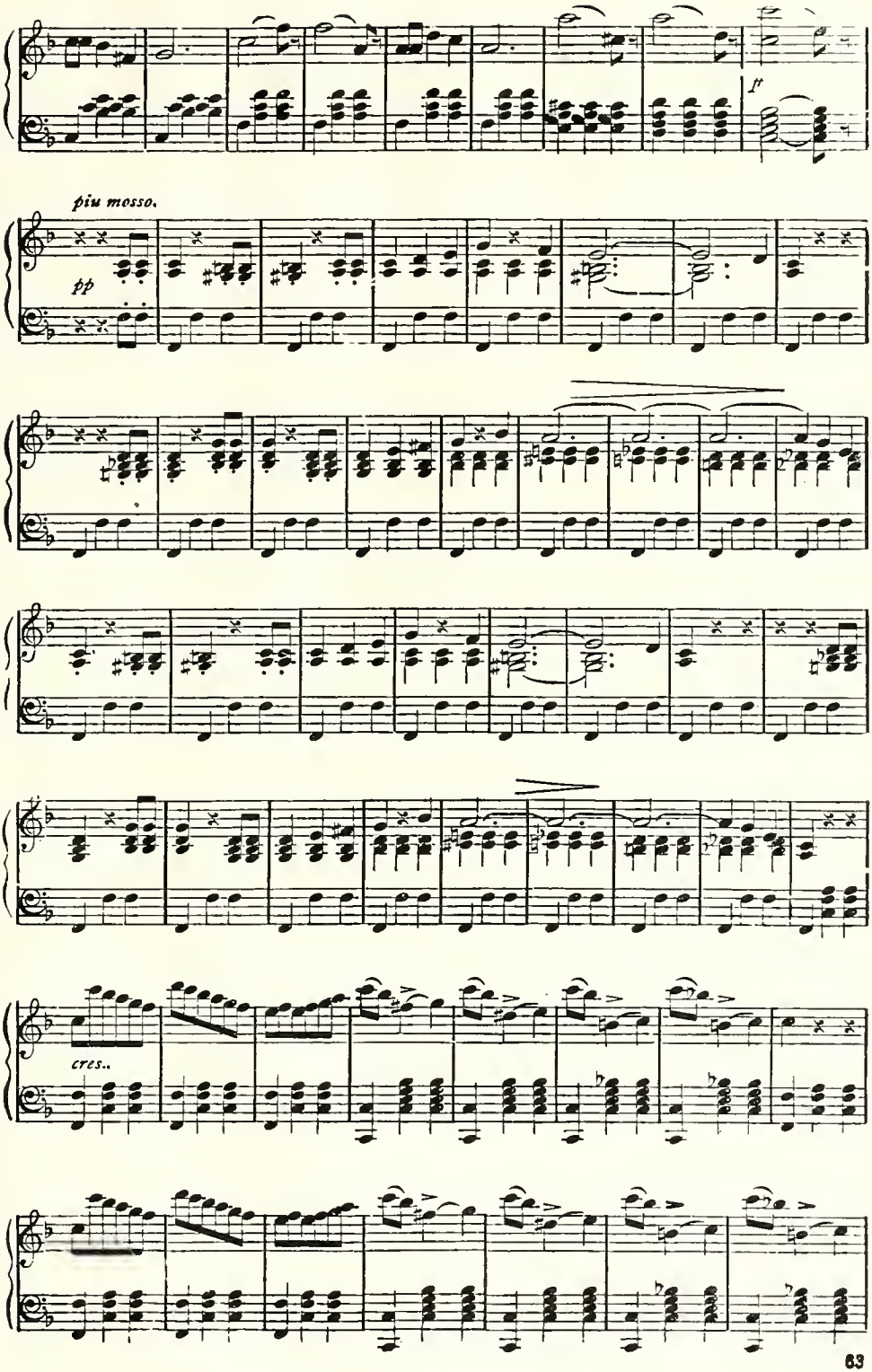
COUNT. Then be seated, friends, and let the fête begin.

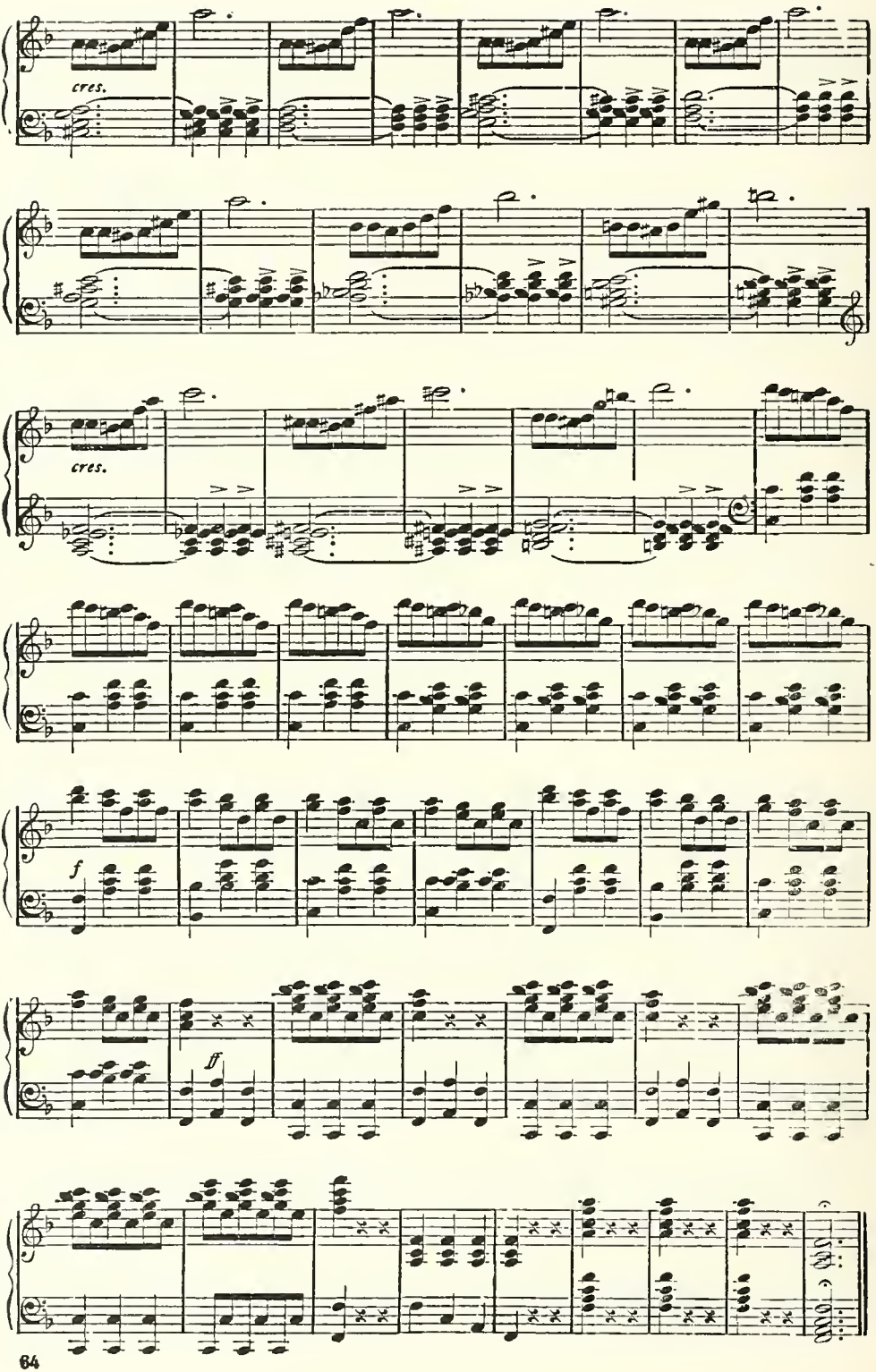
[*They all seat themselves at the tables which have previously been laid opposite the Castle.* THADDEUS *takes his seat at the farther end,* FLORESTEIN *occupying a prominent position.*)

WALTZ.




ff
p
cres.
f
ff
p
p
f


ff
più mosso.
pp
cres..


cres.
cres.
f
ff

(*The* COUNT *rises.*)

COUNT. I ask you to pledge but once, and that is, to the health and long life of your Emperor.

Here the guests fill their glasses, rise, and turning towards the statue of the Emperor, drink, while the Peasantry surround it respectfully, THADDEUS. *alone keeps his seat, on perceiving which,* FLORESTEIN *goes up to the* COUNT *and points it out to him.*

FLORESTEIN. Your new acquaintance, my dear uncle, is not overburthened with politeness or loyalty, for he neither fills his glass, nor fulfils your wishes.

COUNT. (*Filling a glass and going up to* THADDEUS.) I challenge you to empty this to the health of our Emperor.

THADDEUS. (*Taking the glass.*) I accept the challenge, and thus I empty the goblet.

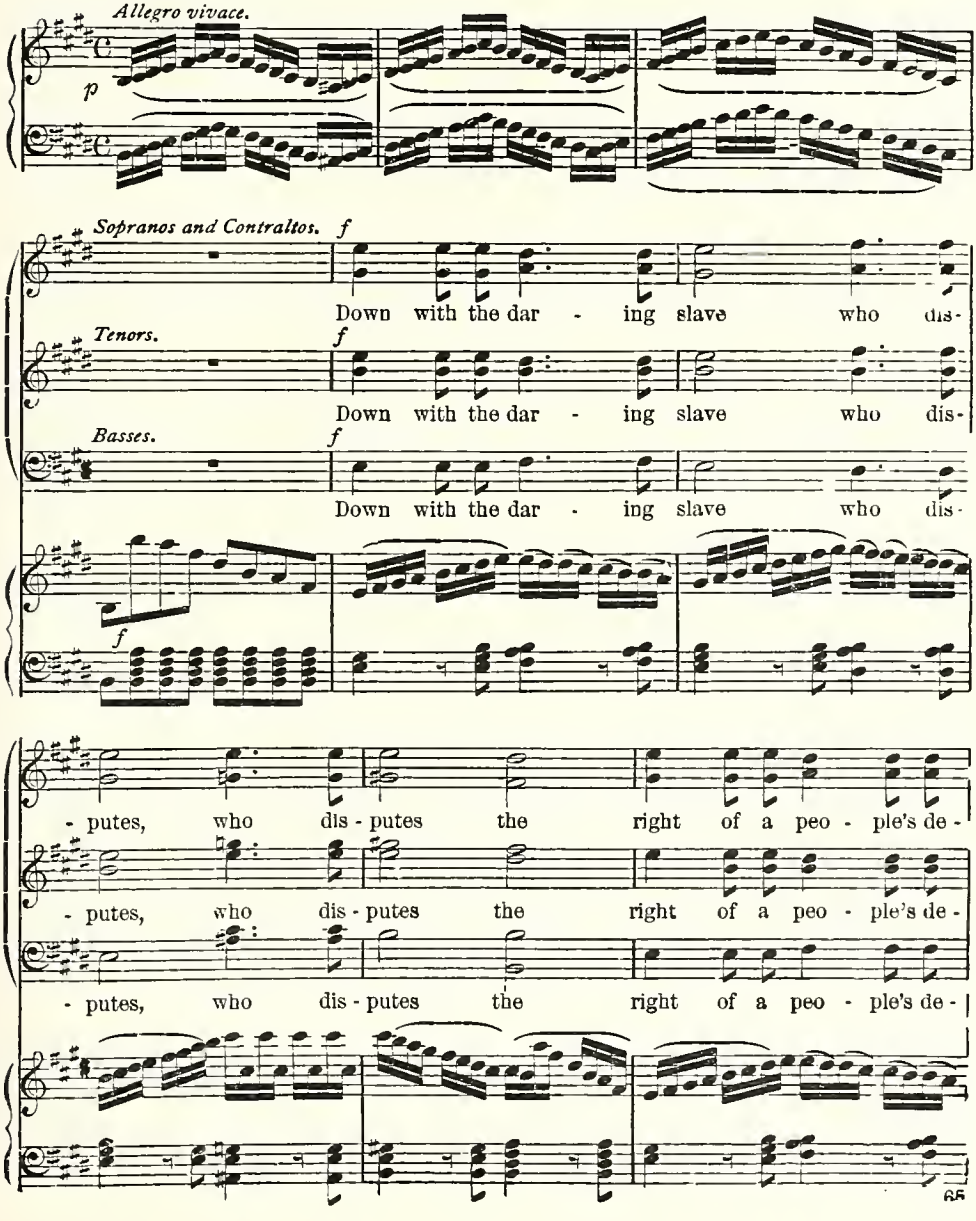
Goes up to the statue and throws down the glass with the utmost contempt: A general burst of indignation follows.

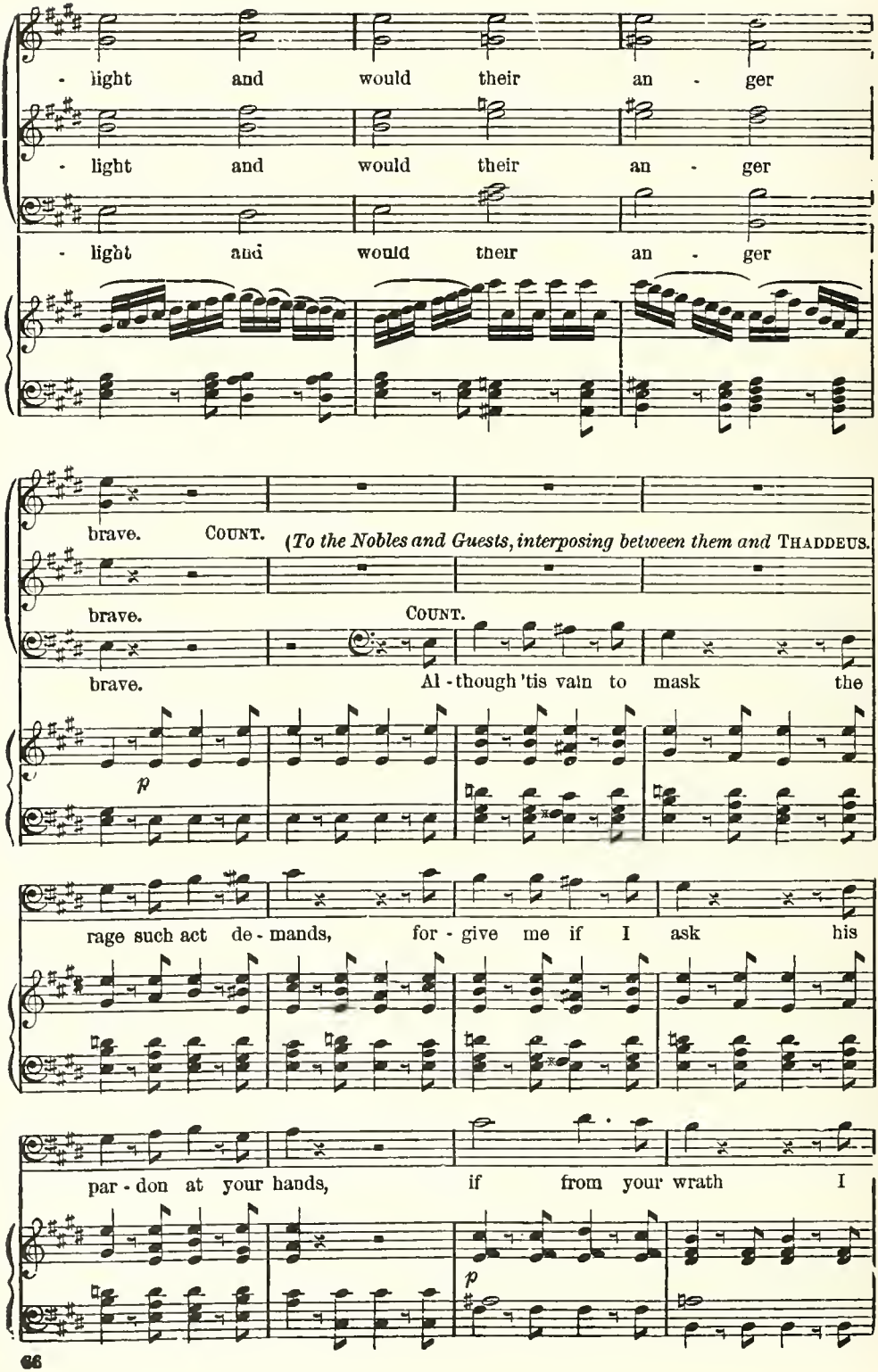
Chorus of Guests, rising, drawing their swords, and rushing towards THADDEUS.

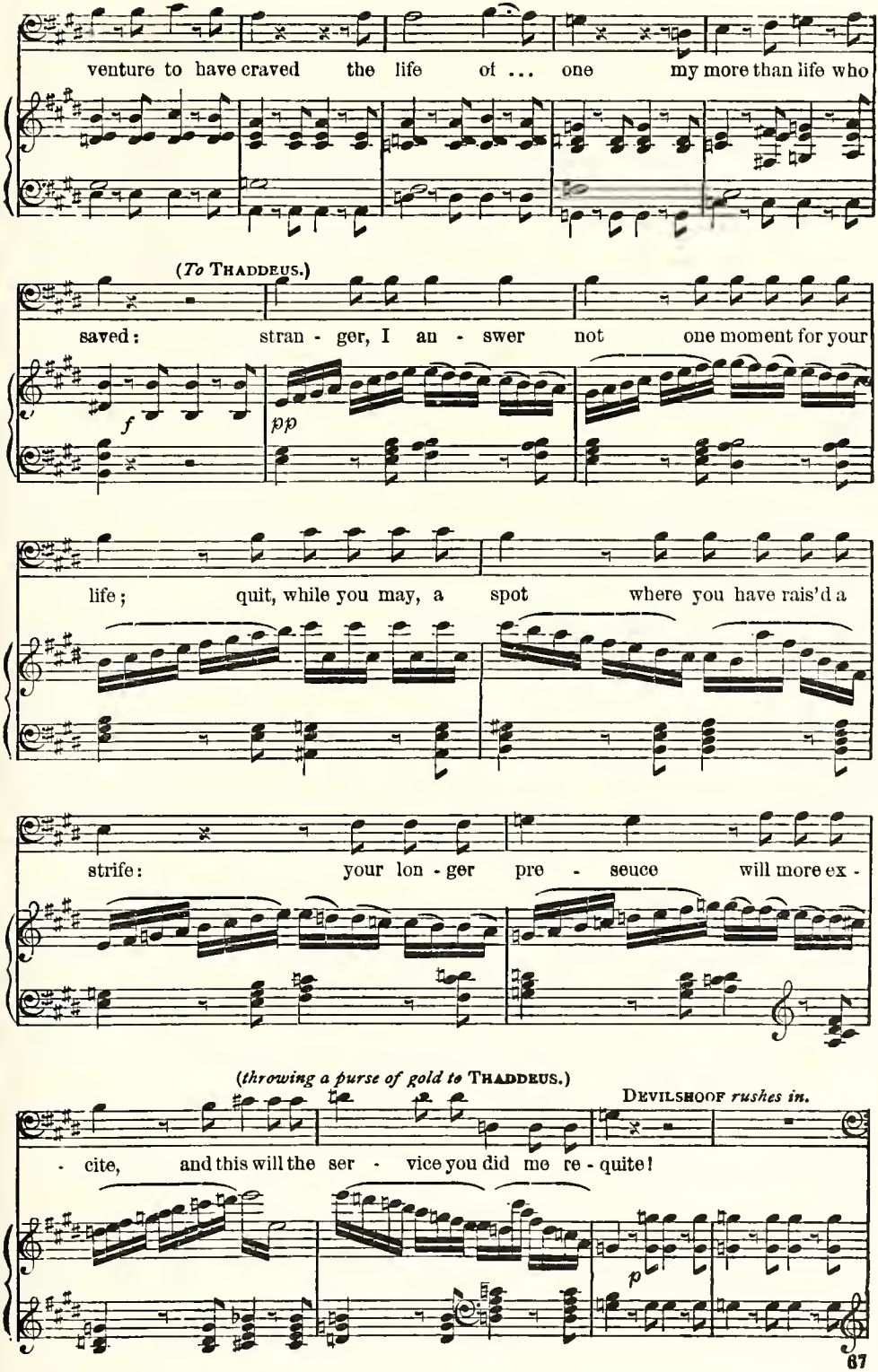
DOWN WITH THE DARING SLAVE.

Finale to Act I.

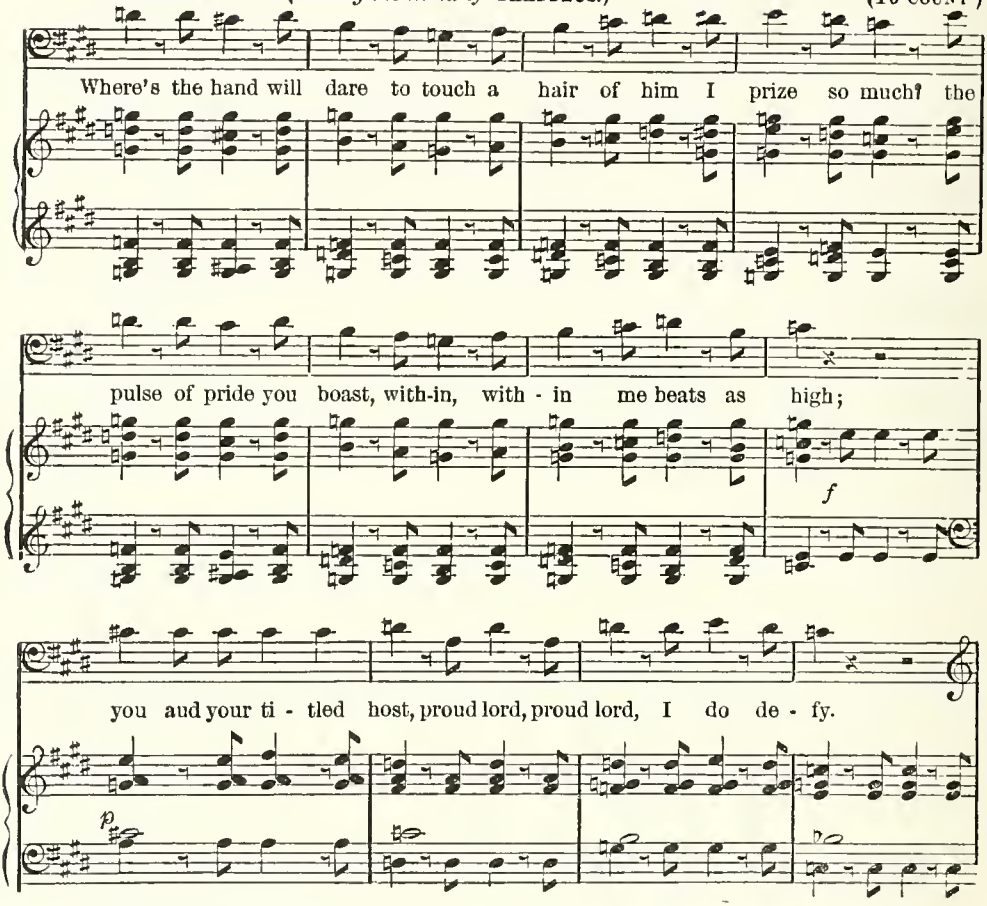
Allegro vivace.



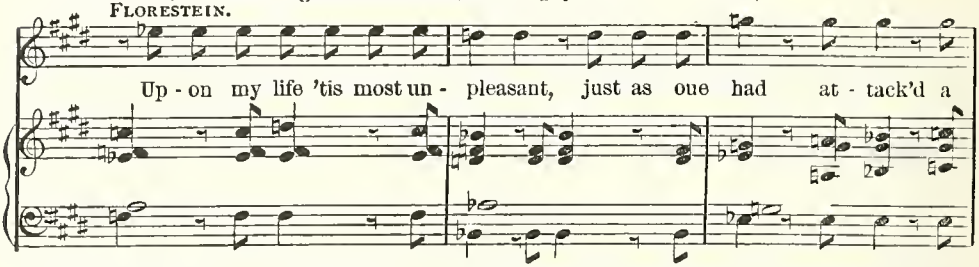

light and would their an - ger
light and would their an - ger
light and would their an - ger
brave. COUNT. (To the Nobles and Guests, interposing between them and THADDEUS.
brave.
COUNT.
brave. Al - though 'tis vain to mask the
p
rage such act de - mands, for - give me if I ask his
par - don at your hands, if from your wrath I
p


venture to have craved the life of ... one my more than life who
(To THADDEUS.)
saved: stran - ger, I an - swer not one moment for your
f
pp
life; quit, while you may, a spot where you have rais'd a
strife: your lon - ger pre - seuce will more ex -
(throwing a purse of gold to THADDEUS.)
DEVILSHOOF rushes in.
- cite, and this will the ser - vice you did me re - quite!
p

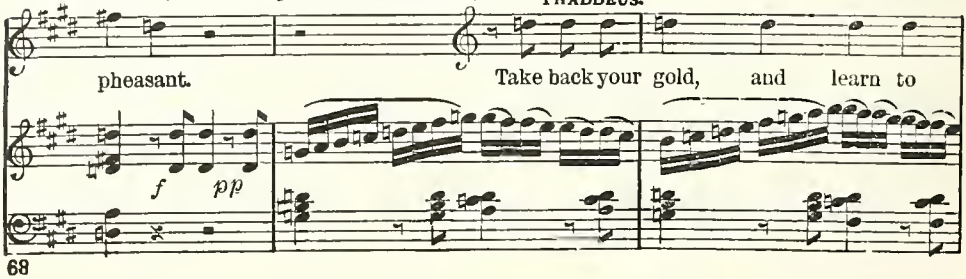
DEVILSHOOF. (*Taking the hand of* THADDEUS.) (*To* COUNT)

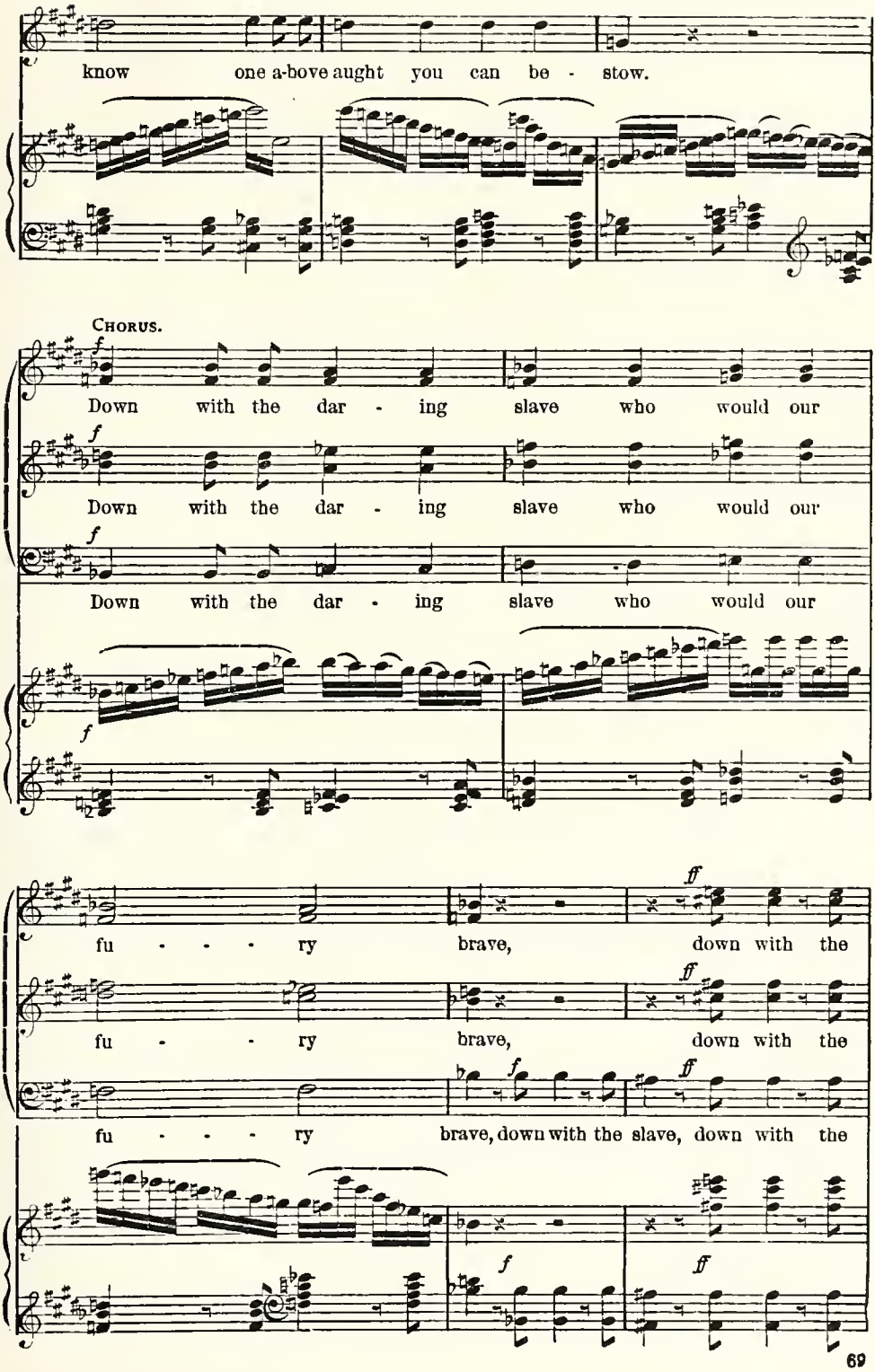


FLORESTEIN. (*Aside, with a glass in one hand, and a leg of a bird in the other.*)

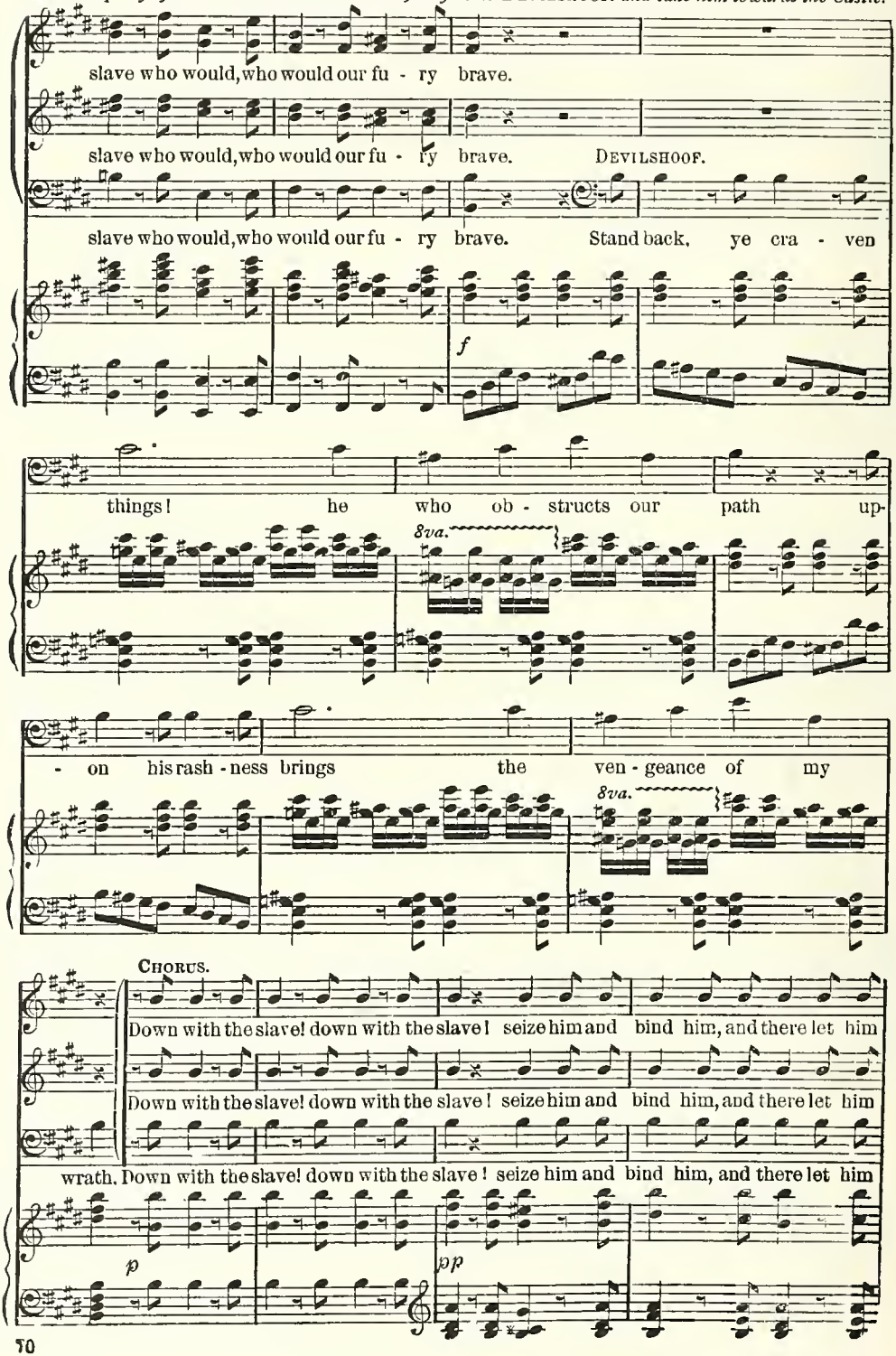


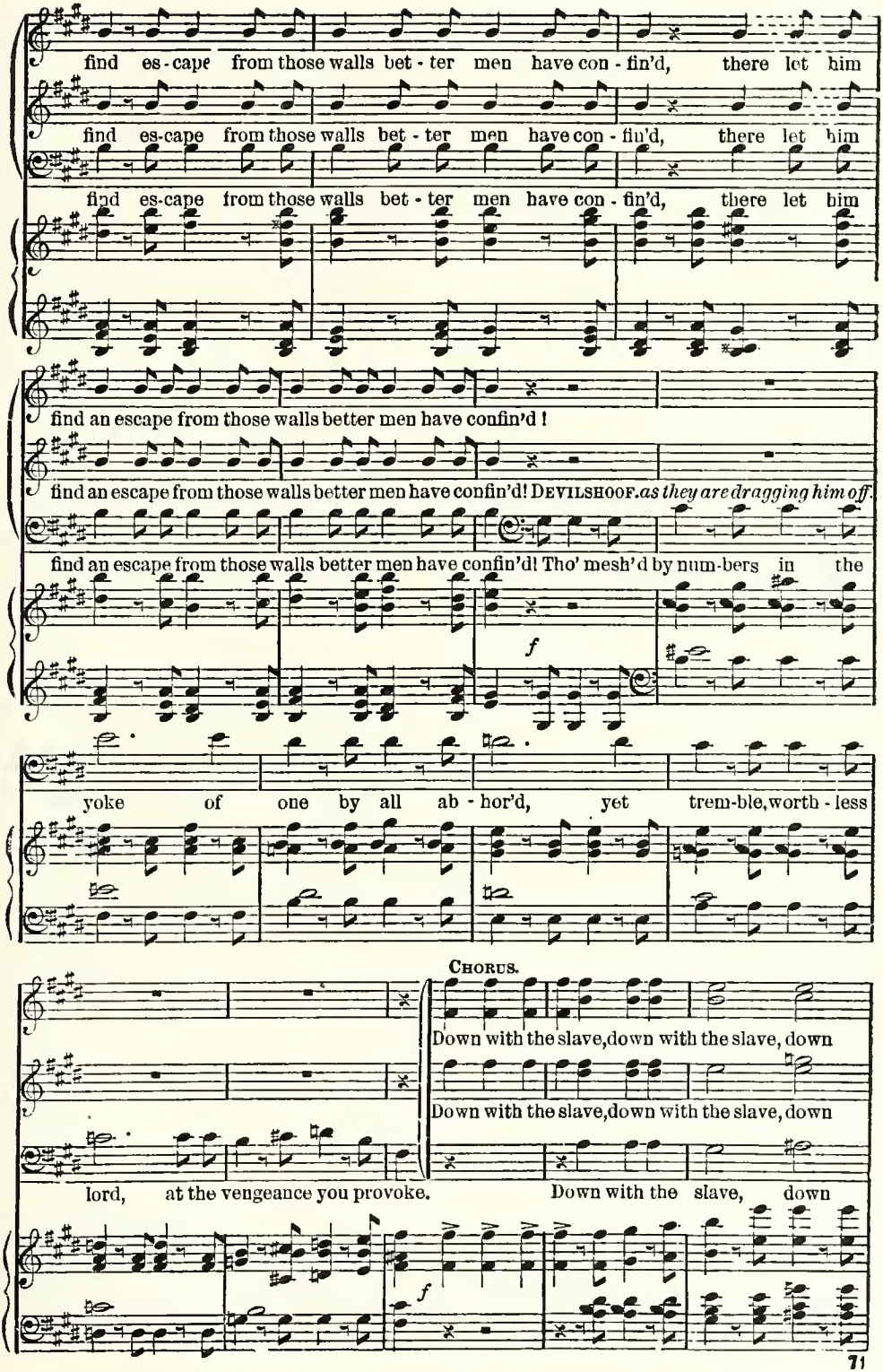
THADDEUS, *who has taken up the purse, and seeing himself and* DEVILSHOOF *surrounded by the Nobles and Guests, throws the purse at the* COUNT'S *feet.*

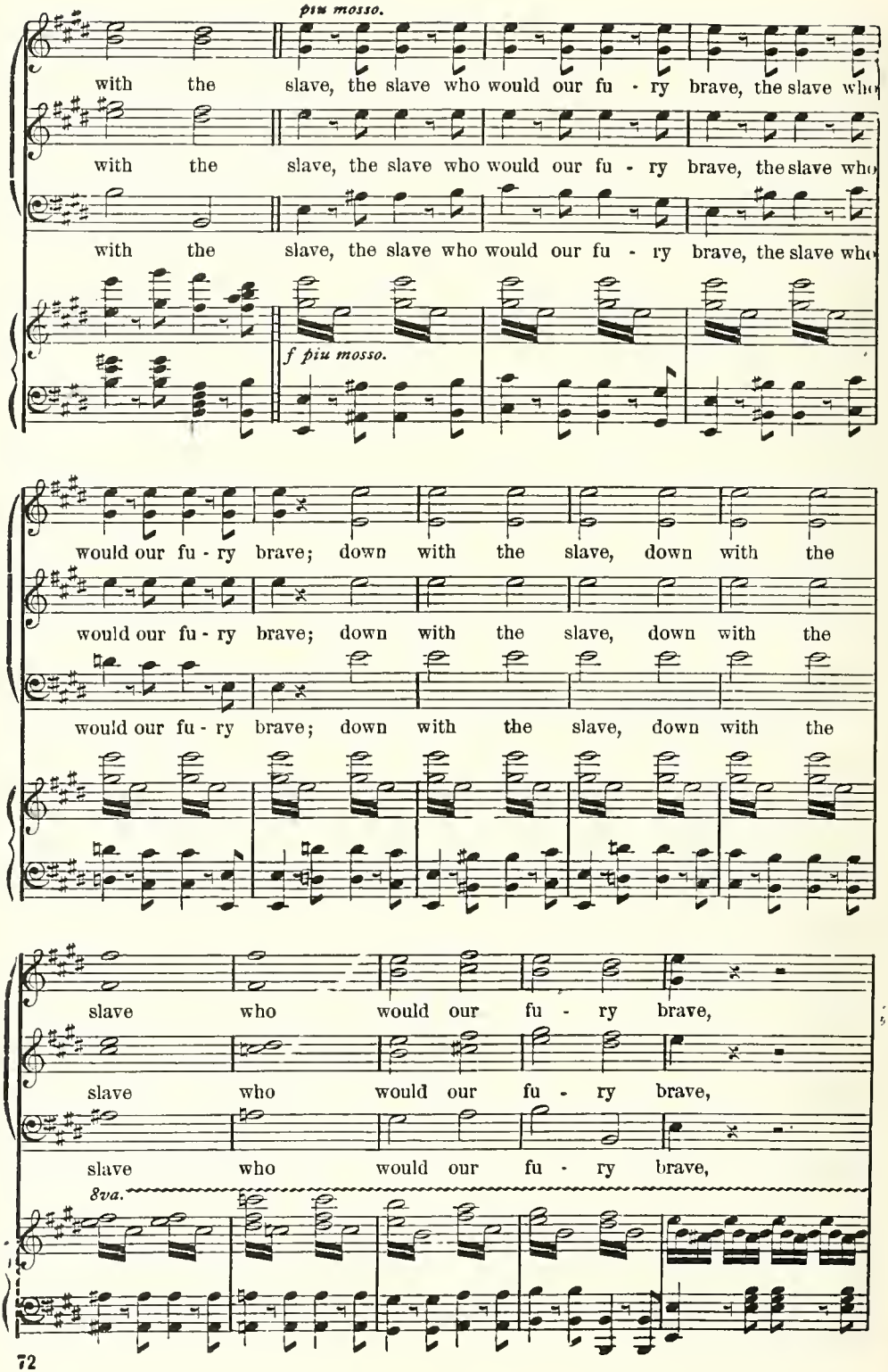


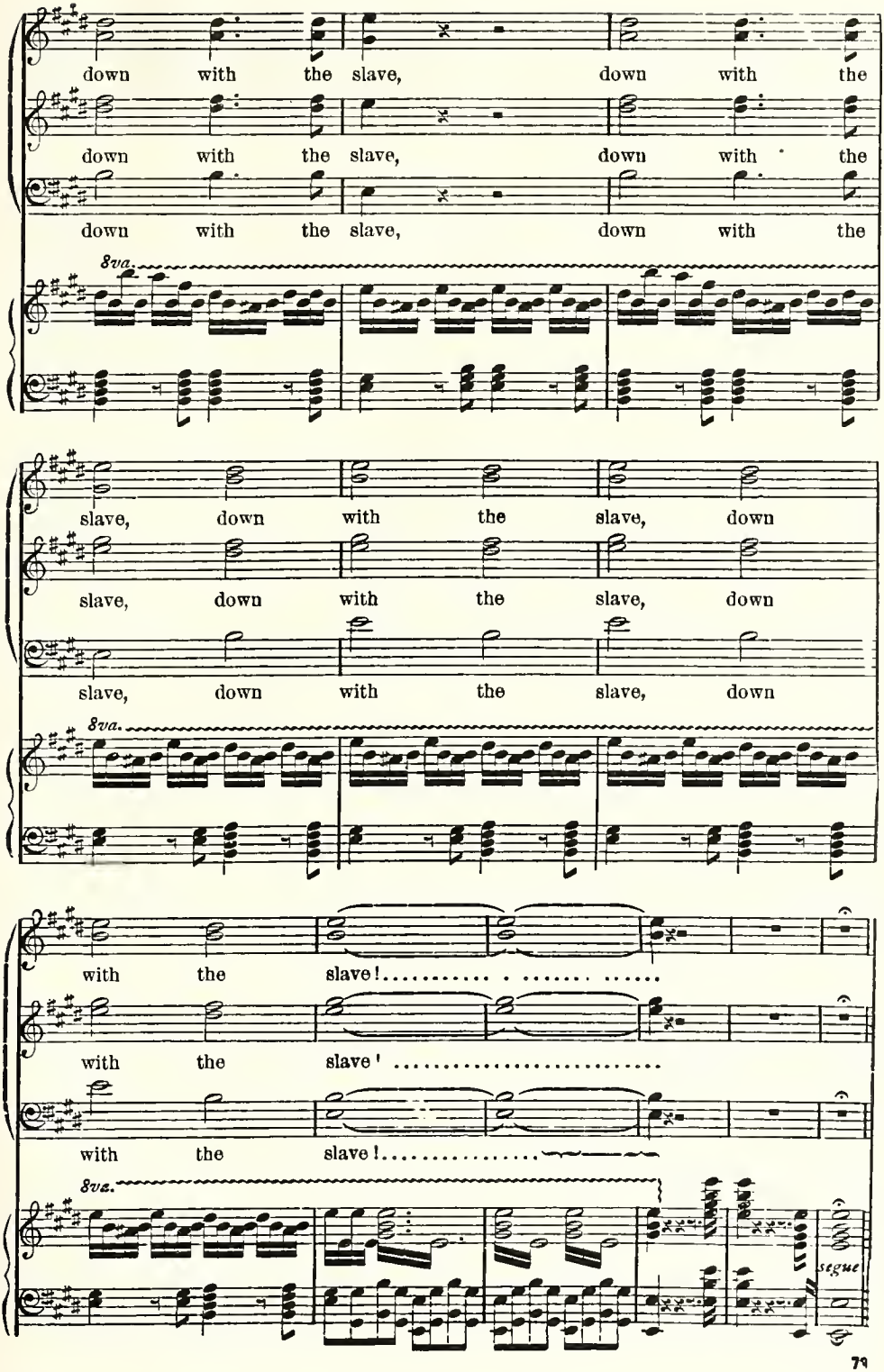

know one a-bove aught you can be - stow.
Chorus.
Down with the dar - ing slave who would our
Down with the dar - ing slave who would our
Down with the dar - ing slave who would our
fu - - - ry brave, down with the
fu - - - ry brave, down with the
fu - - - ry brave, down with the slave, down with the

DEVILSHOOF. *defending* THADDEUS, *retreats, pressed upon by the Nobles, Guests, &c., when the* COUNT *orders a party of his Retainers to divide them; they seize* DEVILSHOOF. *and take him towards the Castle.*




find es-cape from those walls bet-ter men have con-fin'd, there let him
find es-cape from those walls bet-ter men have con-fin'd, there let him
find es-cape from those walls bet-ter men have con-fin'd, there let him
find an escape from those walls better men have confin'd !
find an escape from those walls better men have confin'd! DEVILSHOOF. *as they are dragging him off.*
find an escape from those walls better men have confin'd! Tho' mesh'd by num-bers in the
f
yoke of one by all ab-hor'd, yet trem-ble, worth-less
CHORUS.
Down with the slave, down with the slave, down
Down with the slave, down with the slave, down
lord, at the vengeance you provoke.
Down with the slave, down
f

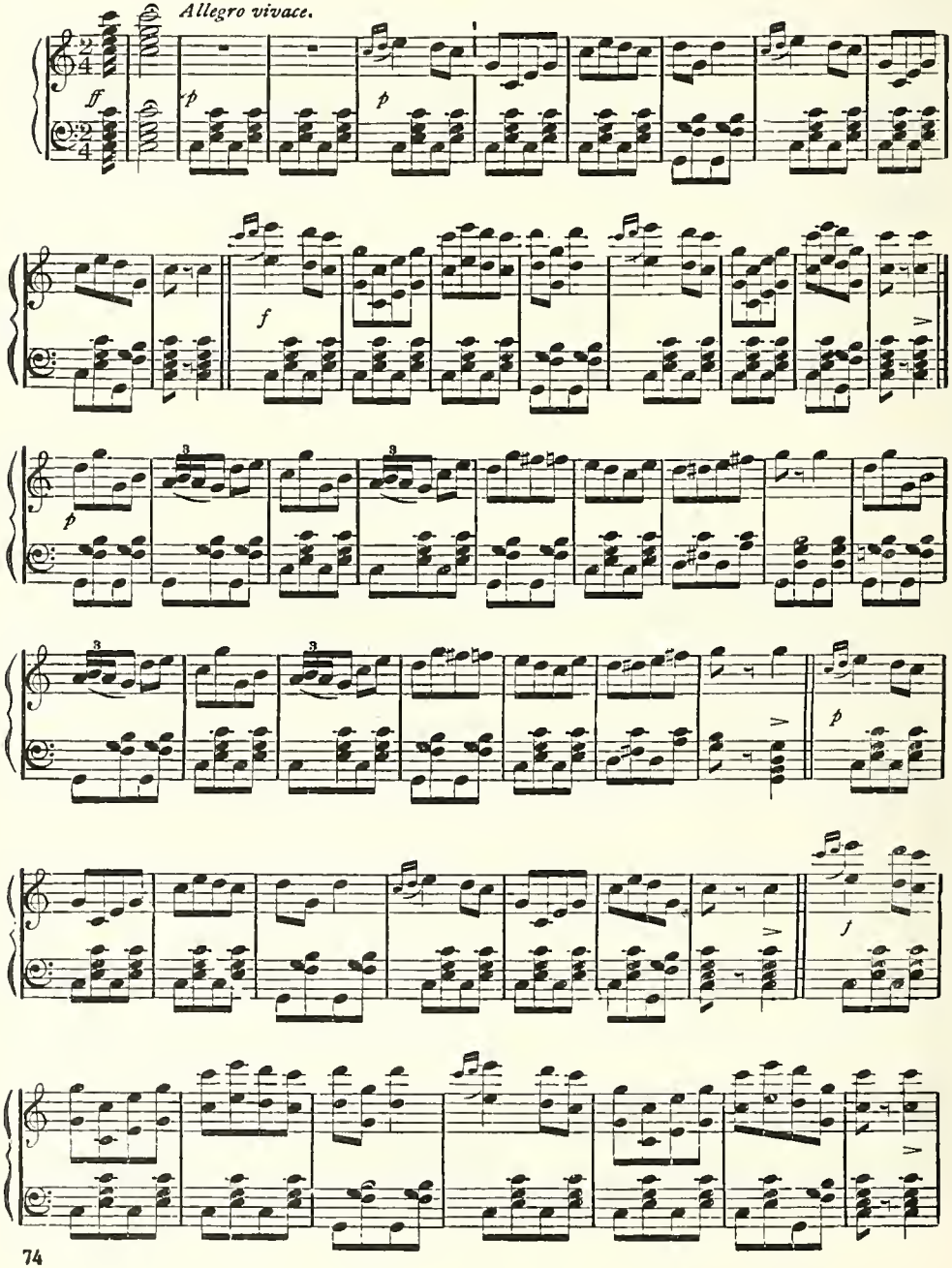

più mosso.
with the slave, the slave who would our fu - ry brave, the slave who
with the slave, the slave who would our fu - ry brave, the slave who
with the slave, the slave who would our fu - ry brave, the slave who
f più mosso.
would our fu - ry brave; down with the slave, down with the
would our fu - ry brave; down with the slave, down with the
would our fu - ry brave; down with the slave, down with the
slave who would our fu - ry brave,
slave who would our fu - ry brave,
slave who would our fu - ry brave,
8va.

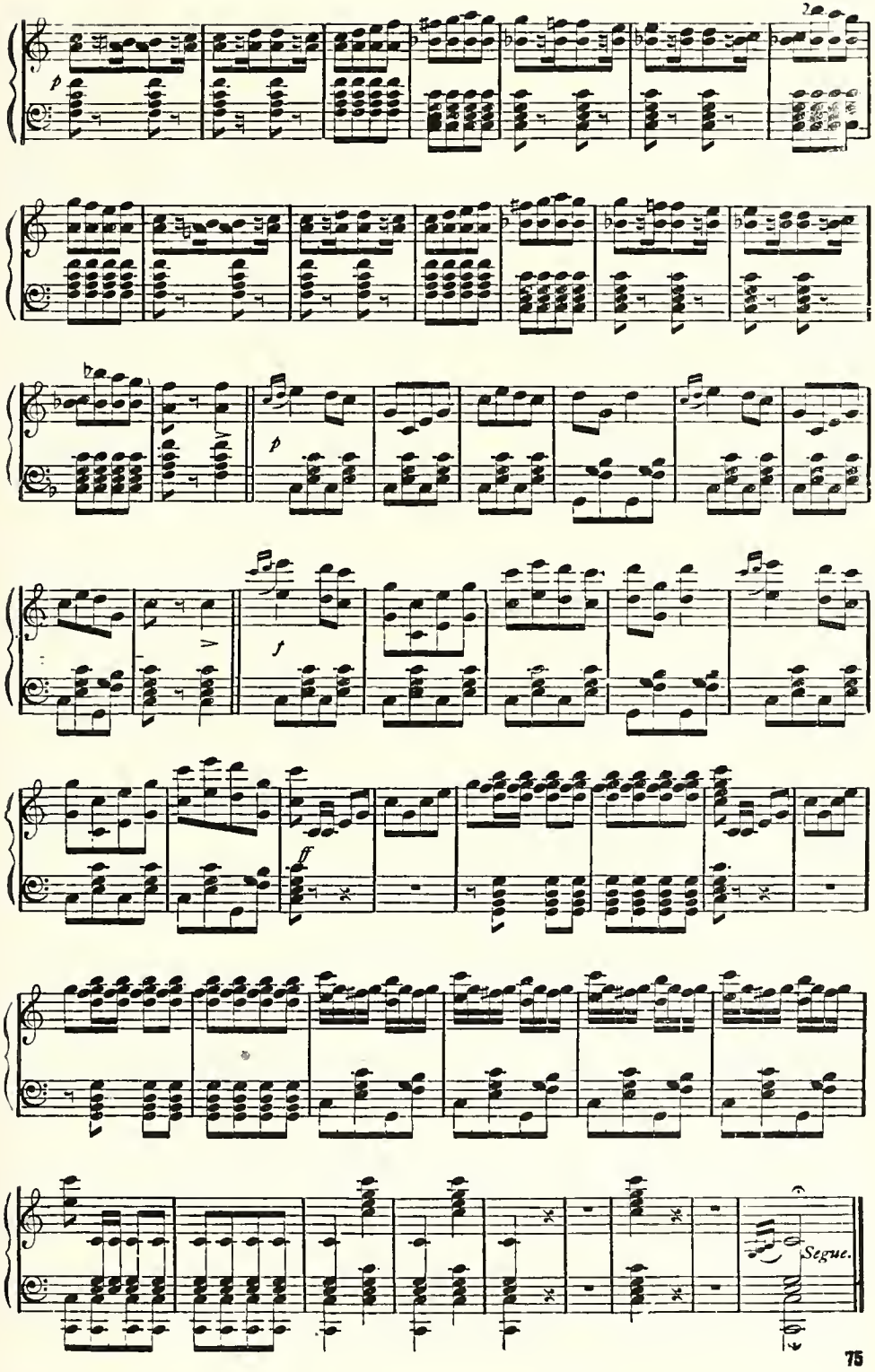

down with the slave, down with the
down with the slave, down with the
down with the slave, down with the
8va.
slave, down with the slave, down
slave, down with the slave, down
slave, down with the slave, down
8va.
with the slave!
with the slave!
with the slave!
8va.
segue

(DEVILSHOOF *is dragged off into the castle, the* COUNT, *Nobles, &c., reseat themselves, when the festival continues;* BUDA *is seen to leave the window at which she has been seated with* ARLINE, *and she enters and converses with the* COUNT. *In the midst of the feast,* DEVILSHOOF *is seen descending from the roof of the castle, until he reaches the window of* ARLINE'S *chamber, into which he enters, and seizing* ARLINE, *continues his descent to the ground and steals off towards the rocks in the rear.* BUDA *then enters the castle, and in a minute afterwards the festivities are interrupted by violent shrieking, the window is thrown open, and* BUDA, *pale, and with dishevelled hair, signifies, by her gestures, that* ARLINE *has disappeared.*)

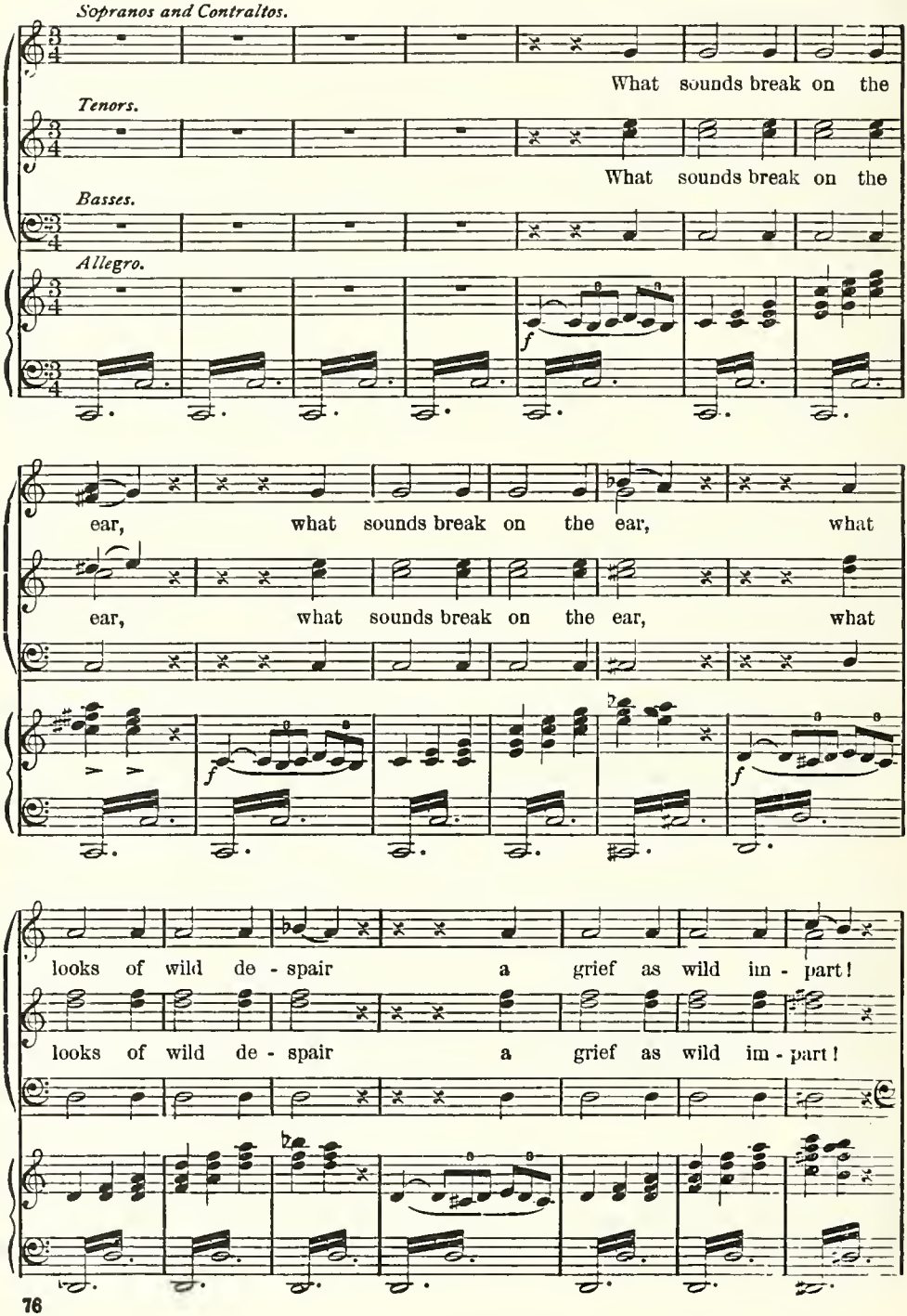
GALOP.

Allegro vivace.




p
p
f
ff
Segue.

Finale, continued.



COUNT.

My child! my child! that word a - lone with

a - go - niz - ing tone, my child! that word a -

COUNT *and Nobles dash into the castle. A general movement of all—some are seen at the window of* ARLINE'S *chamber signifying that she is gone.*

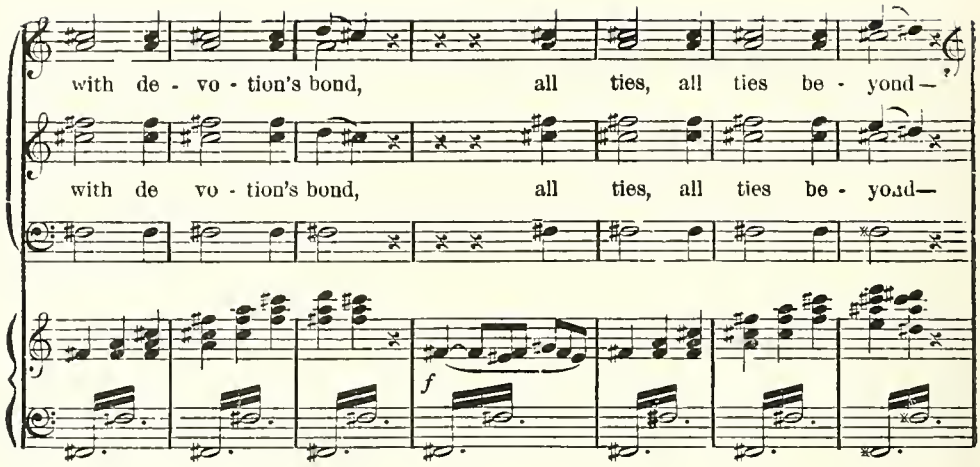
- lone bursts in up - on my soul. Be ev - 'ry

Be ev - 'ry

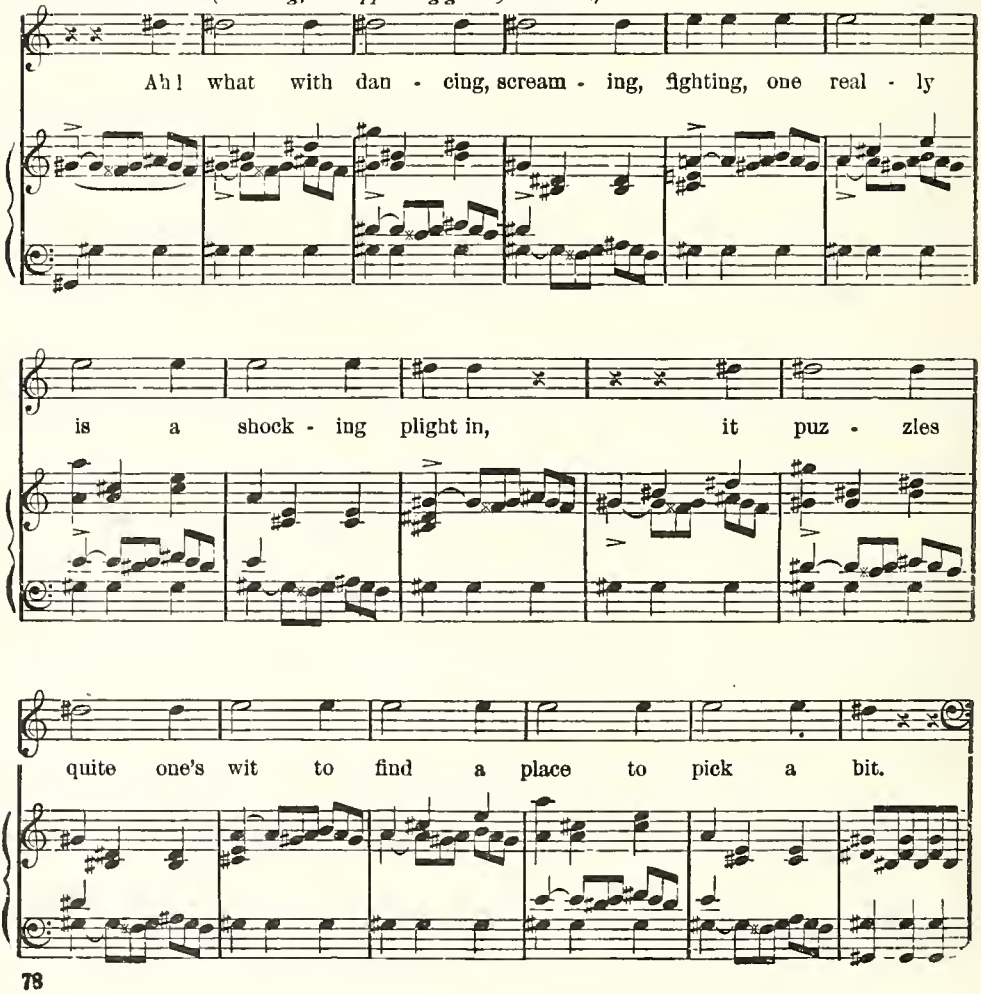
Be ev - 'ry

hand pre - par'd their liege lord's halls to guard, and

hand pre - par'd their liege lord's halls to guard, and

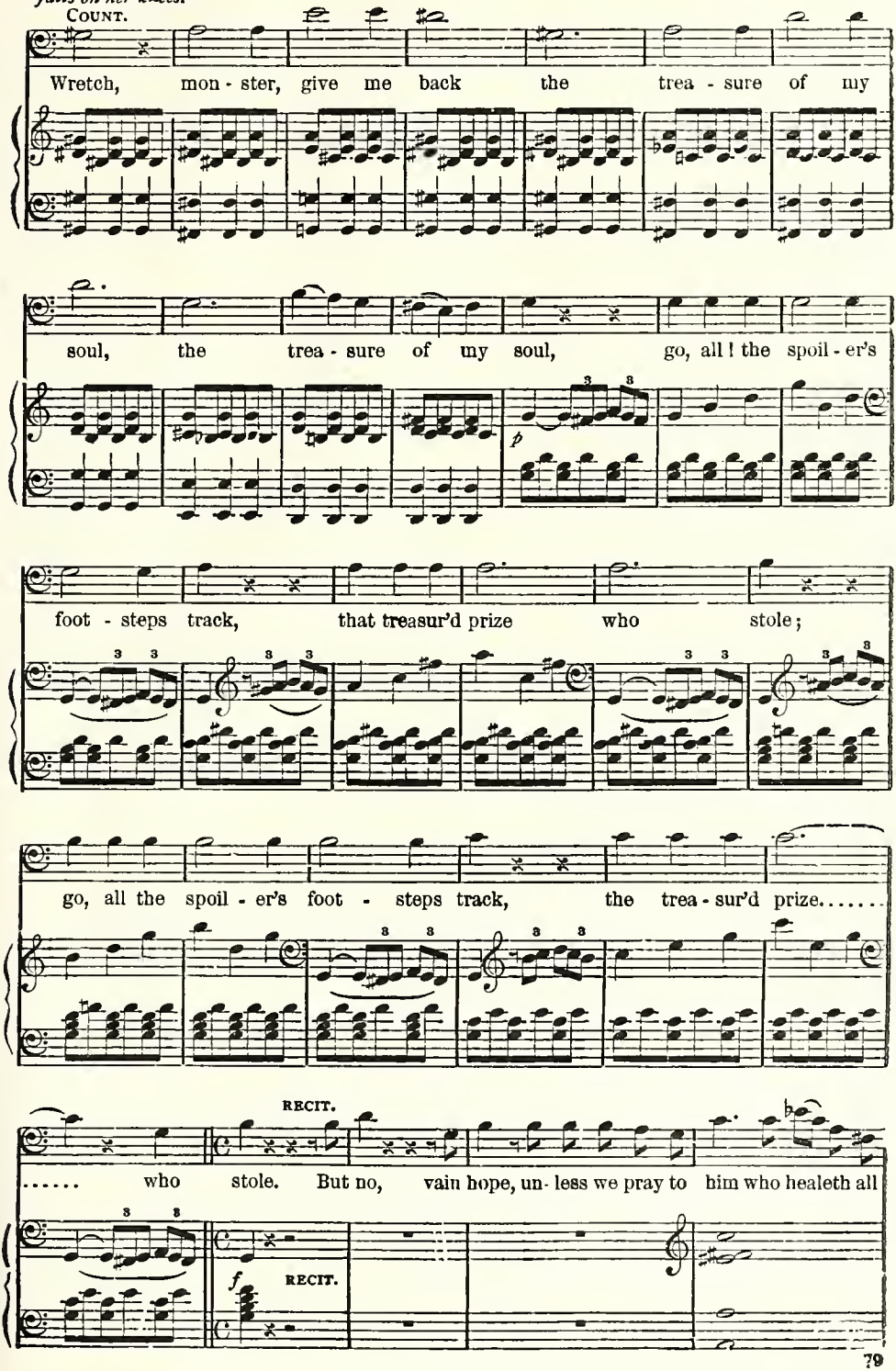


FLORESTEIN (*Kneeling, and appearing greatly alarmed.*)

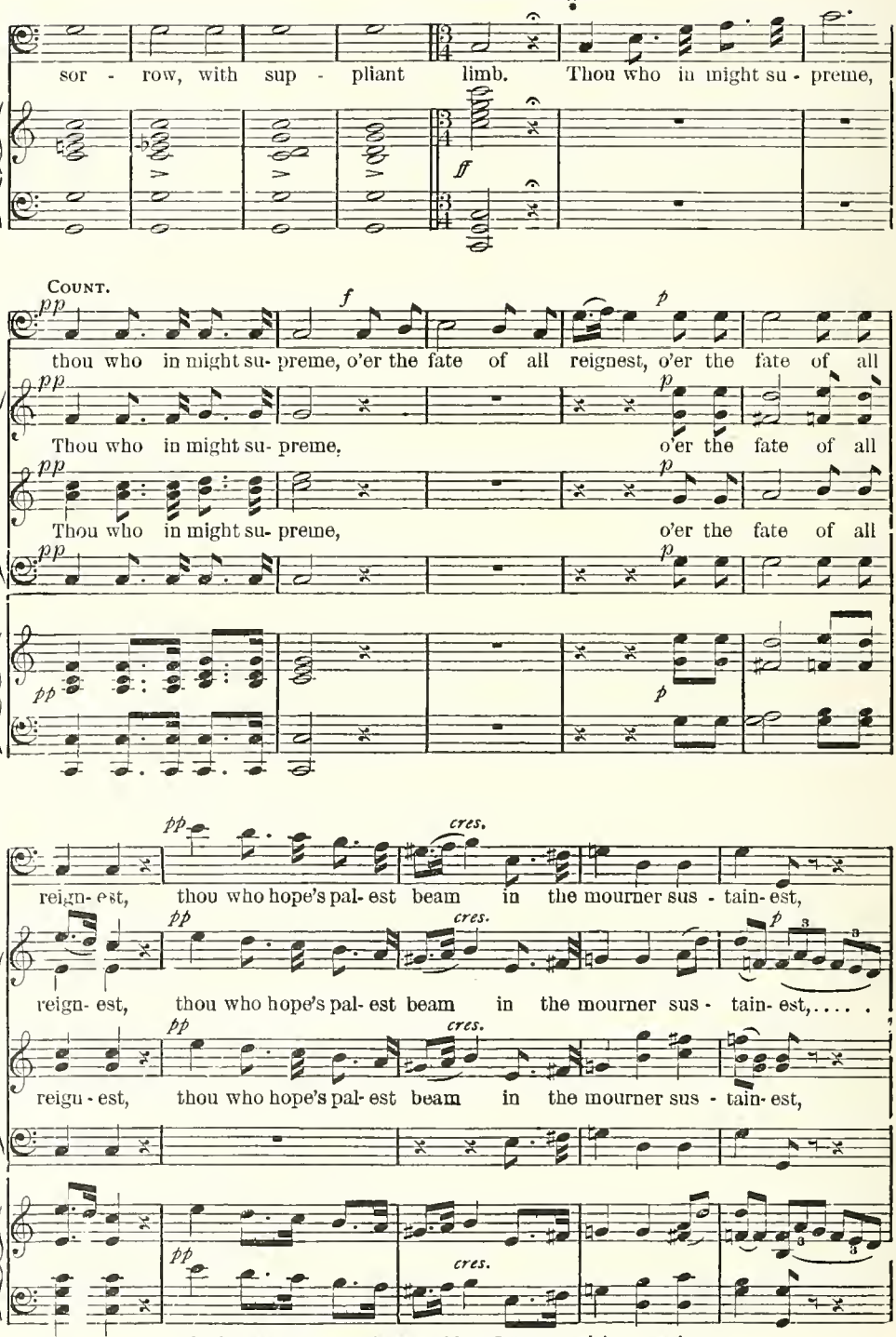


[*The* COUNT *rushes from the castle, dragging* BUDA *and followed by Nobles.* BUDA, *trembling, falls on her knees.*

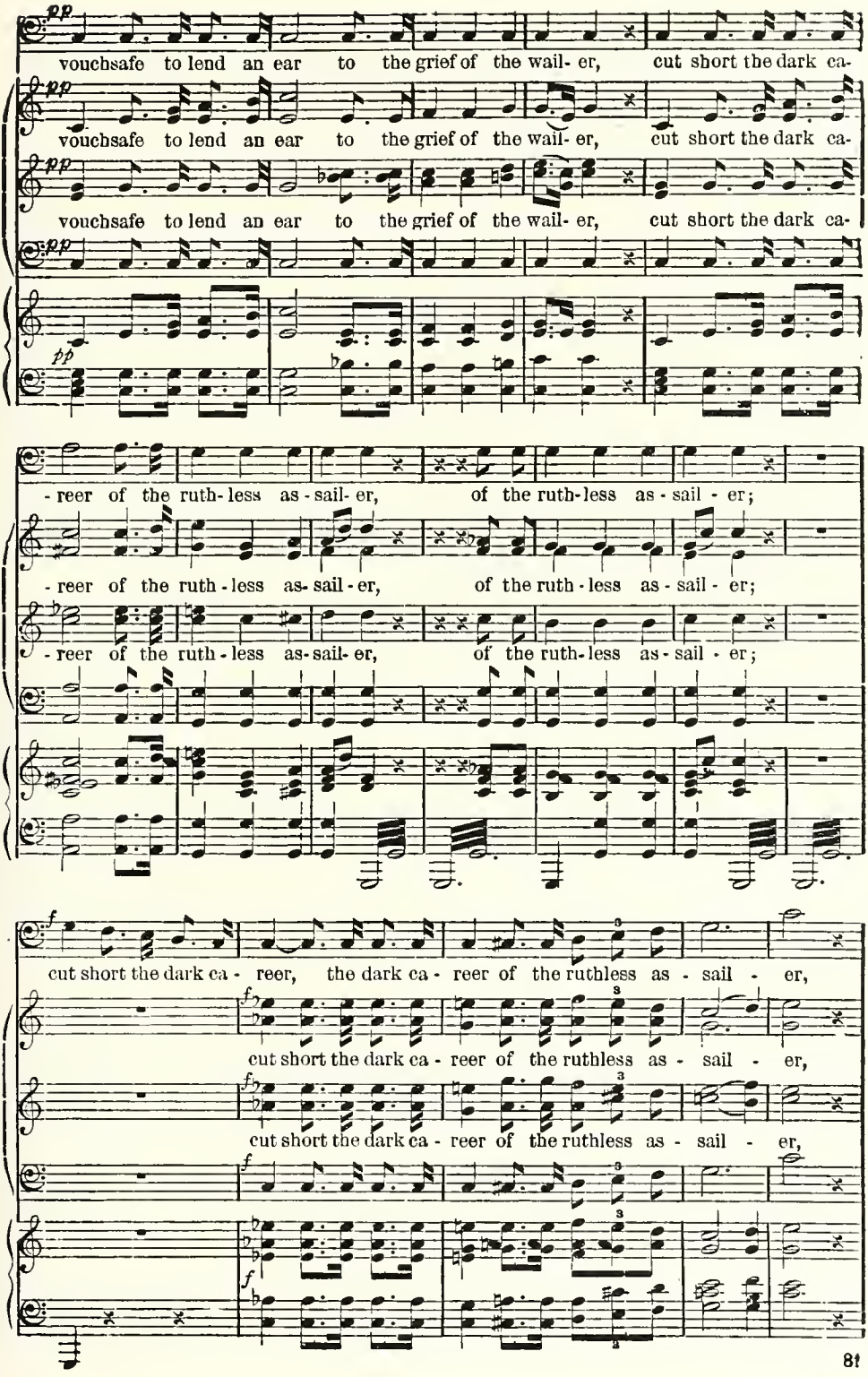
COUNT.

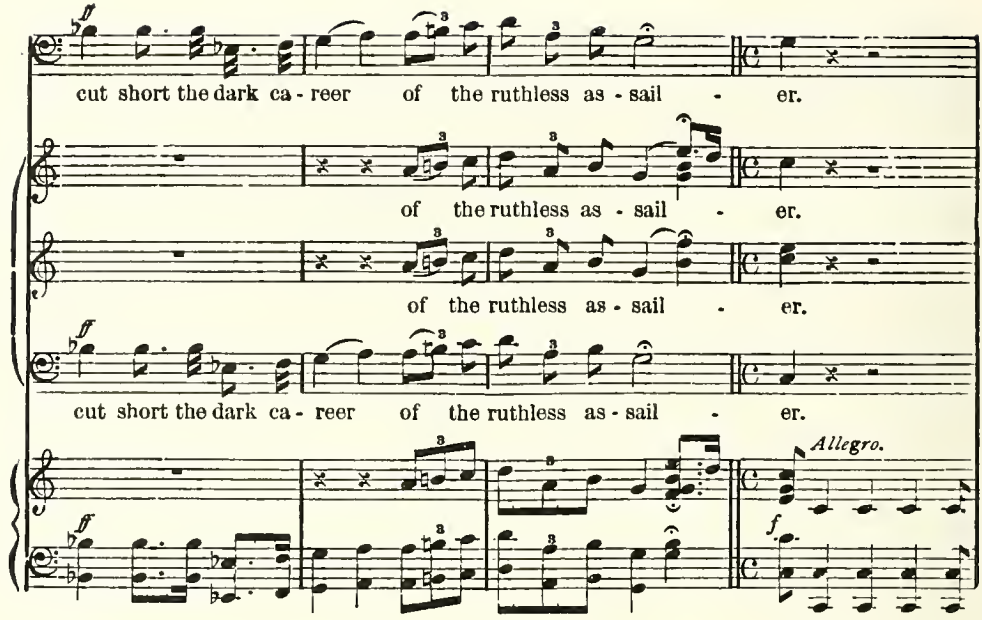


Andante Religioso.

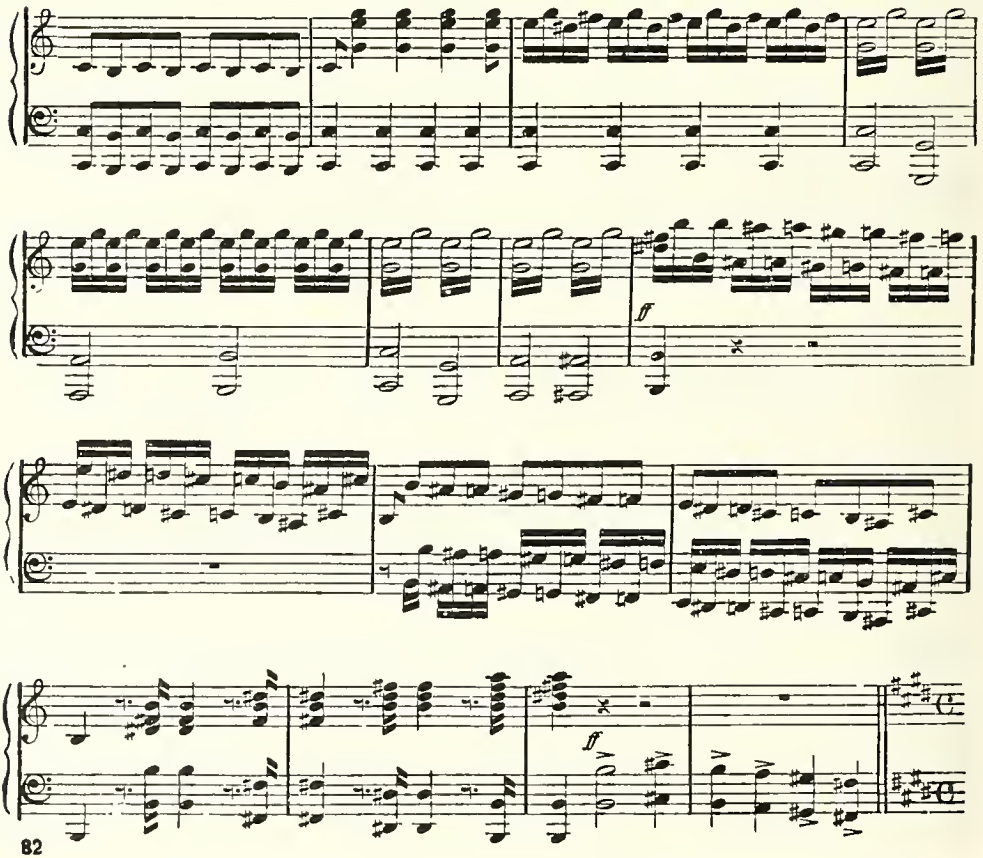


* On the stage this prayer is sung without Instrumental Accompaniments.


pp
vouchsafe to lend an ear to the grief of the wail- er, cut short the dark ca-
vouchsafe to lend an ear to the grief of the wail- er, cut short the dark ca-
vouchsafe to lend an ear to the grief of the wail- er, cut short the dark ca-
pp
pp
- reer of the ruth- less as - sail- er, of the ruth- less as - sail - er;
- reer of the ruth - less as- sail - er, of the ruth - less as - sail - er;
- reer of the ruth - less as- sail- er, of the ruth- less as - sail - er;
f
cut short the dark ca - reer, the dark ca - reer of the ruthless as - sail - er,
cut short the dark ca - reer of the ruthless as - sail - er,
cut short the dark ca - reer of the ruthless as - sail - er,
f
f

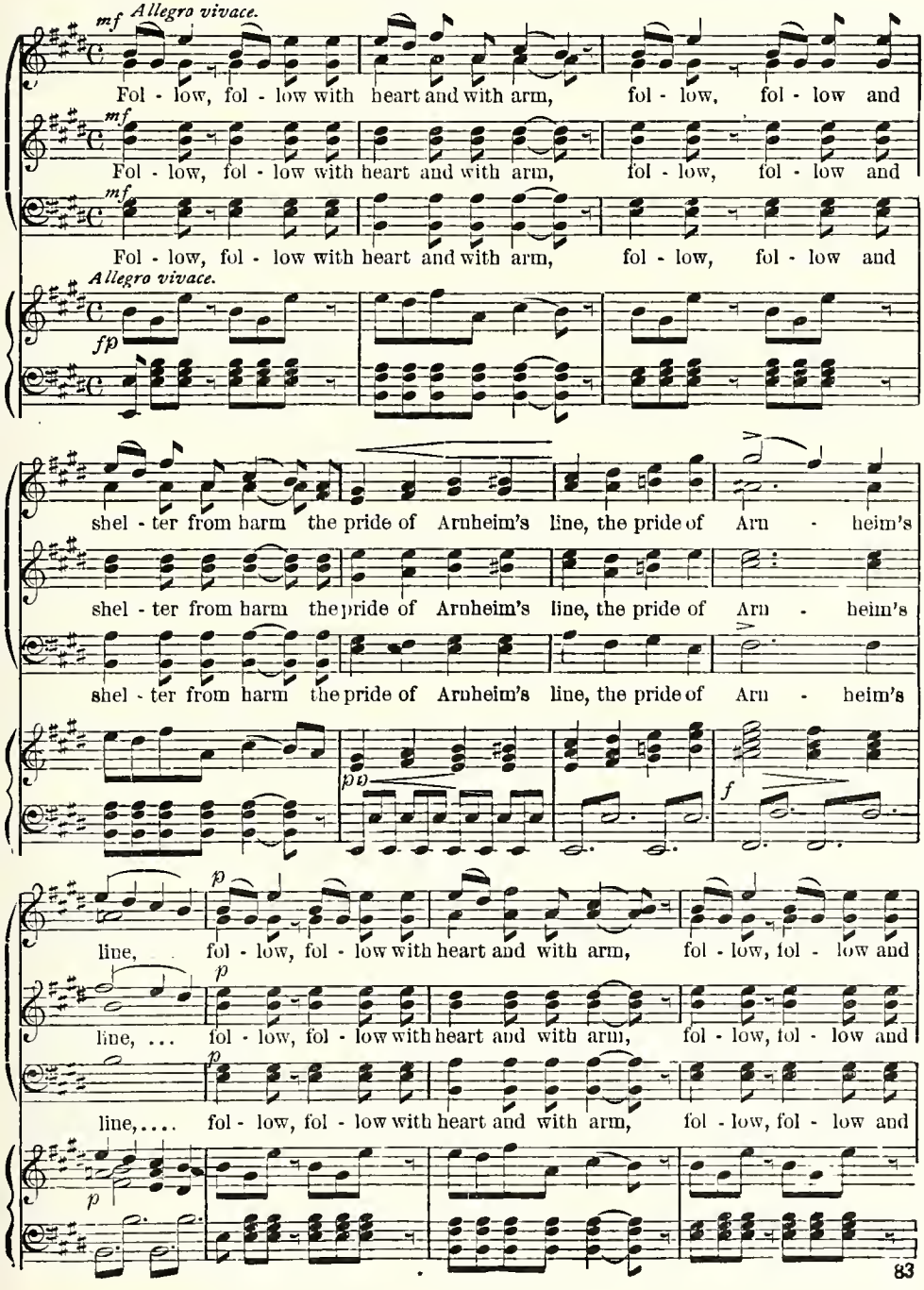


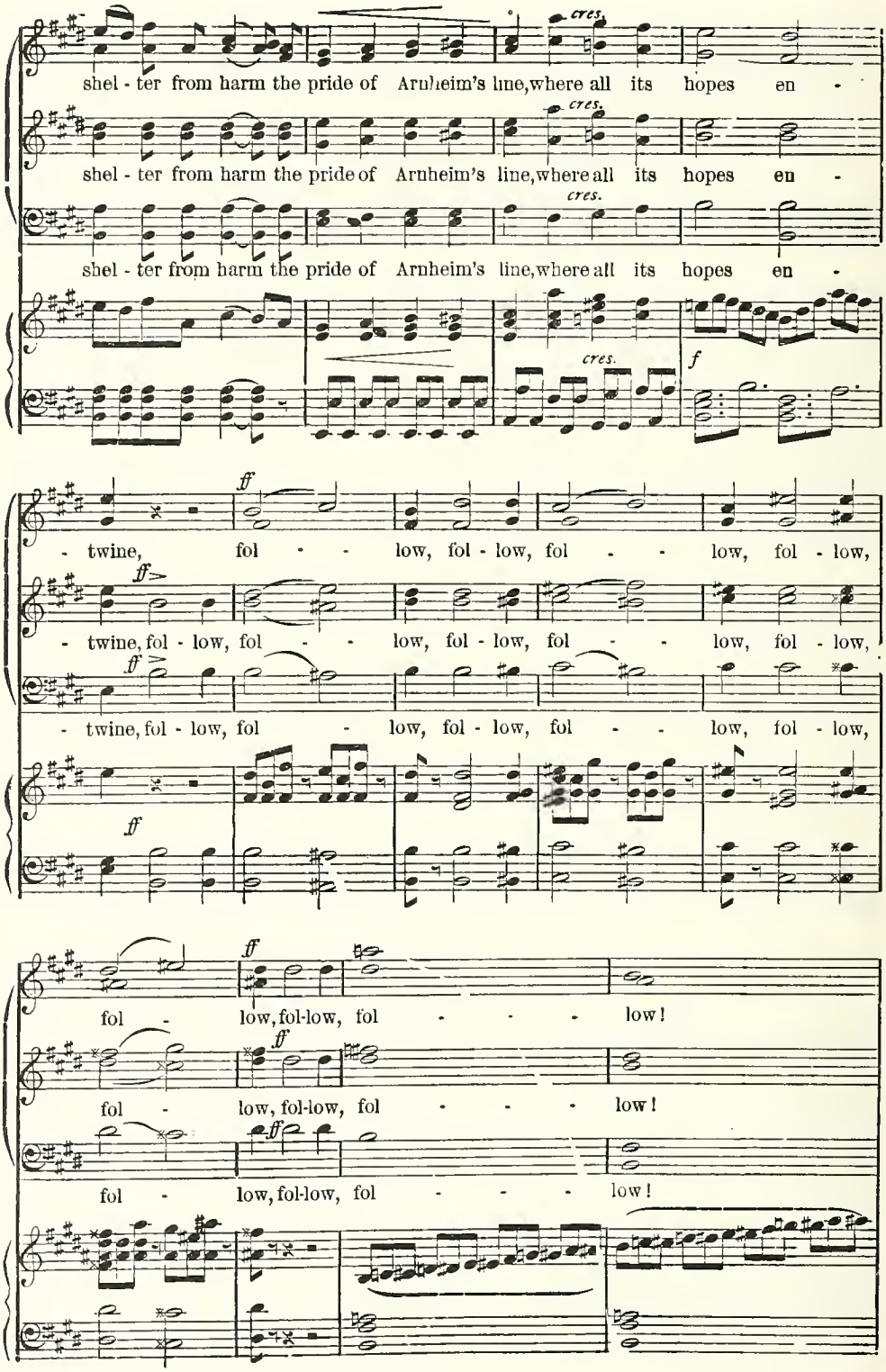
(*During the prayer,* DEVILSHOOF *is seen climbing up the rocks with* ARLINE *in his arms.*

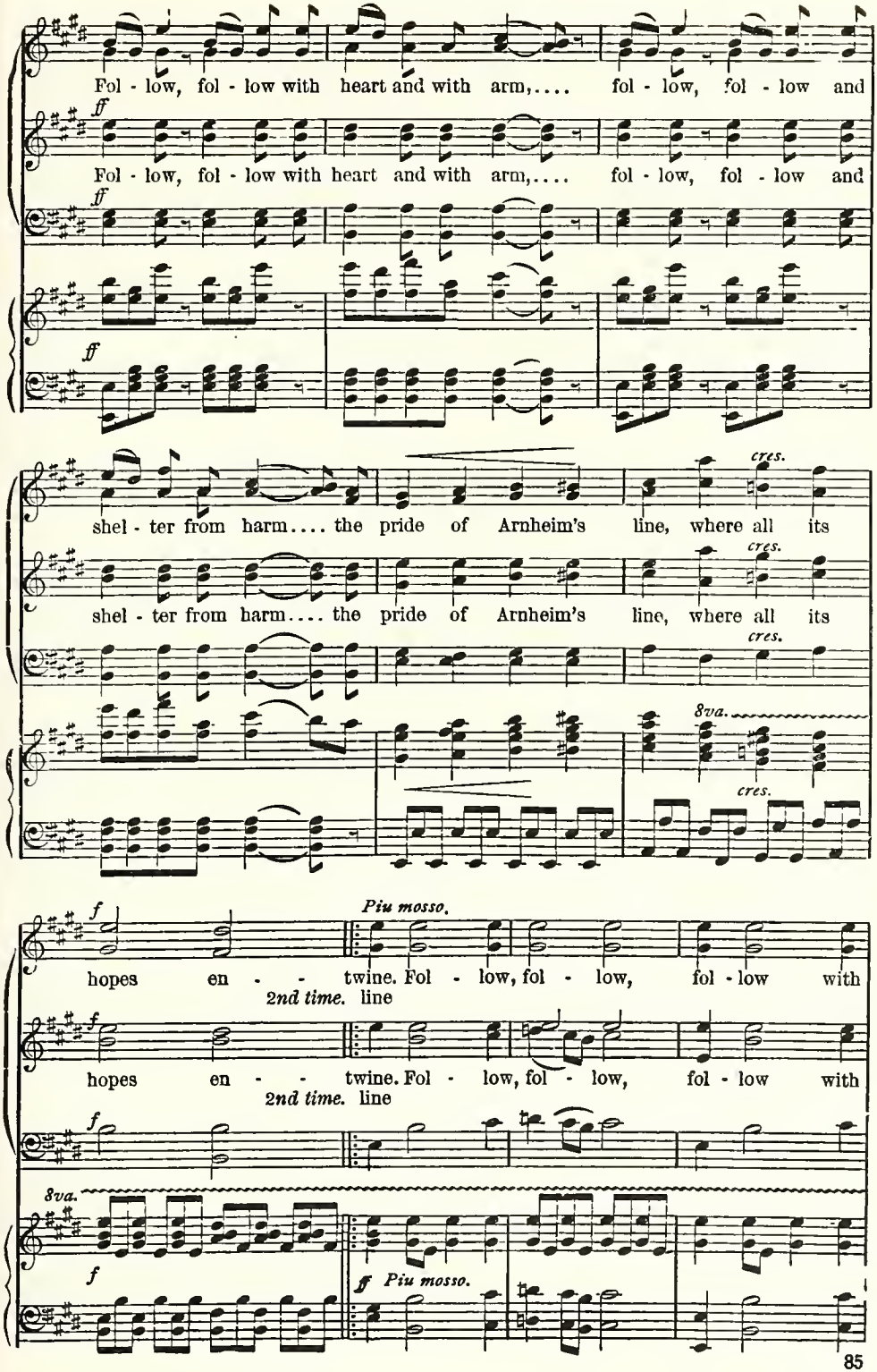


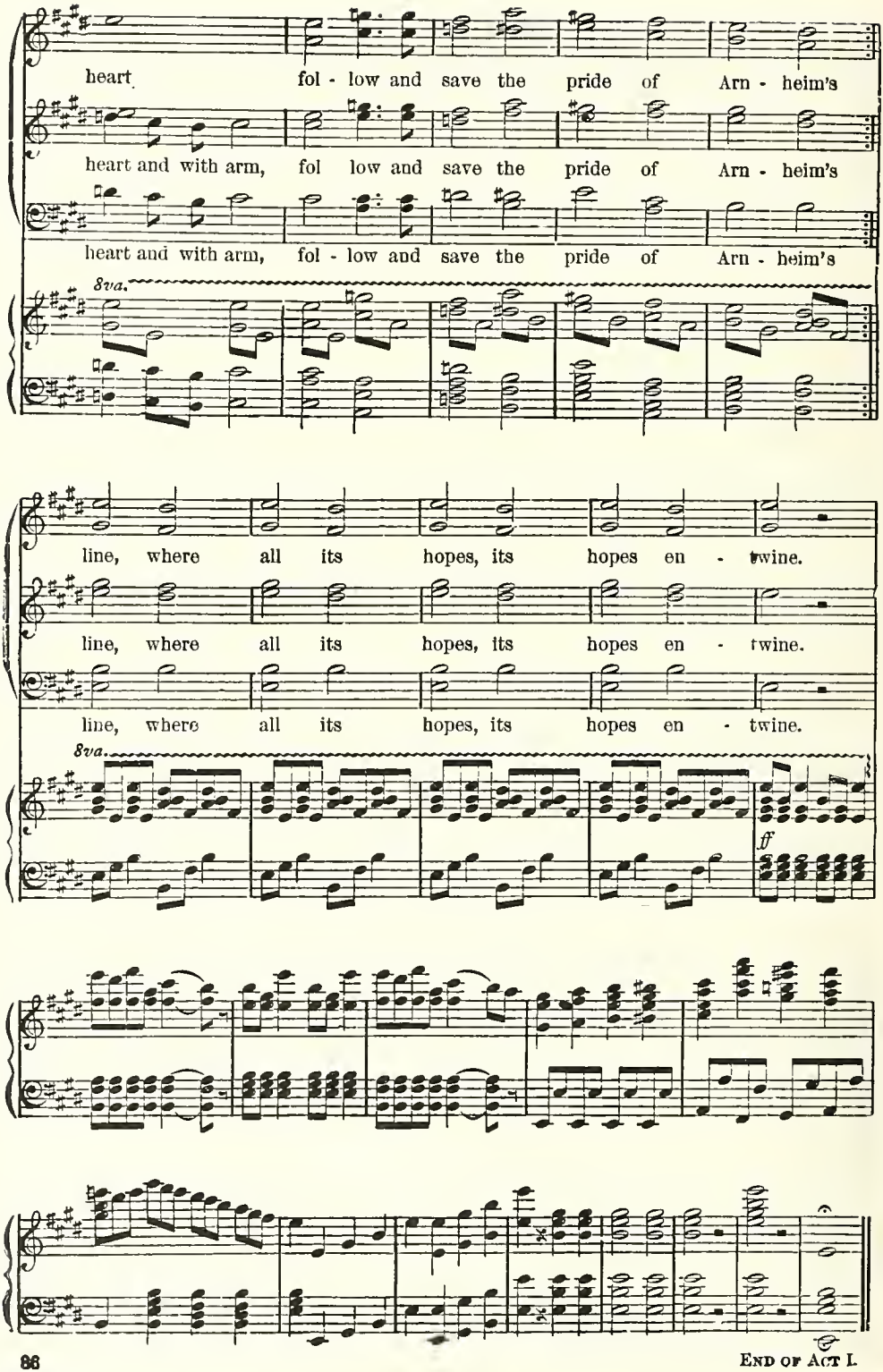
(*At the most animated part of the Chorus, bodies of Gentry, Retainers, Servants, &c., are seen rushing towards the rocks, and over every part, in pursuit of* DEVILSHOOF, *who, perceiving his situation, knocks away, the moment he has crossed it, the trunk of the tree, which serves as a bridge between the two rocks, and thus bars their passage.* COUNT ARNHEIM *in his distraction is about to throw himself into the gulf—he is held back by attendants, into whose arms he falls senseless some are in attitude of prayer—others menace* DEVILSHOOF, *who, folding* ARLINE *in his large cloak, disappears in the depths of the forest.*)

Chorus.—FOLLOW WITH HEART AND WITH ARM.




shel - ter from harm the pride of Arnheim's line, where all its hopes en -
cres.
shel - ter from harm the pride of Arnheim's line, where all its hopes en -
cres.
shel - ter from harm the pride of Arnheim's line, where all its hopes en -
cres.
cres.
f
ff
- twine, fol - - low, fol - low, fol - - low, fol - low,
ff>
- twine, fol - low, fol - - low, fol - low, fol - - low, fol - low,
ff>
- twine, fol - low, fol - low, fol - - low, fol - low,
ff
ff
fol - low, fol-low, fol - - - low!
ff
fol - low, fol-low, fol - - - low!
ff
fol - low, fol-low, fol - - - low!


Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
ff
Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
ff
ff
shel - ter from harm.... the pride of Arnheim's line, where all its
cres.
shel - ter from harm.... the pride of Arnheim's line, where all its
cres.
cres.
8va.
cres.
f
Piu mosso.
hopes en - - twine. Fol - low, fol - low, fol - low with
2nd time. line
f
hopes en - - twine. Fol - low, fol - low, fol - low with
2nd time. line
f
8va.
f
ff Piu mosso.


heart fol - low and save the pride of Arn - heim's
heart and with arm, fol low and save the pride of Arn - heim's
heart and with arm, fol - low and save the pride of Arn - heim's
8va.
line, where all its hopes, its hopes en - twine.
line, where all its hopes, its hopes en - twine.
line, where all its hopes, its hopes en - twine.
8va.
ff

END OF ACT I.

ACT II.

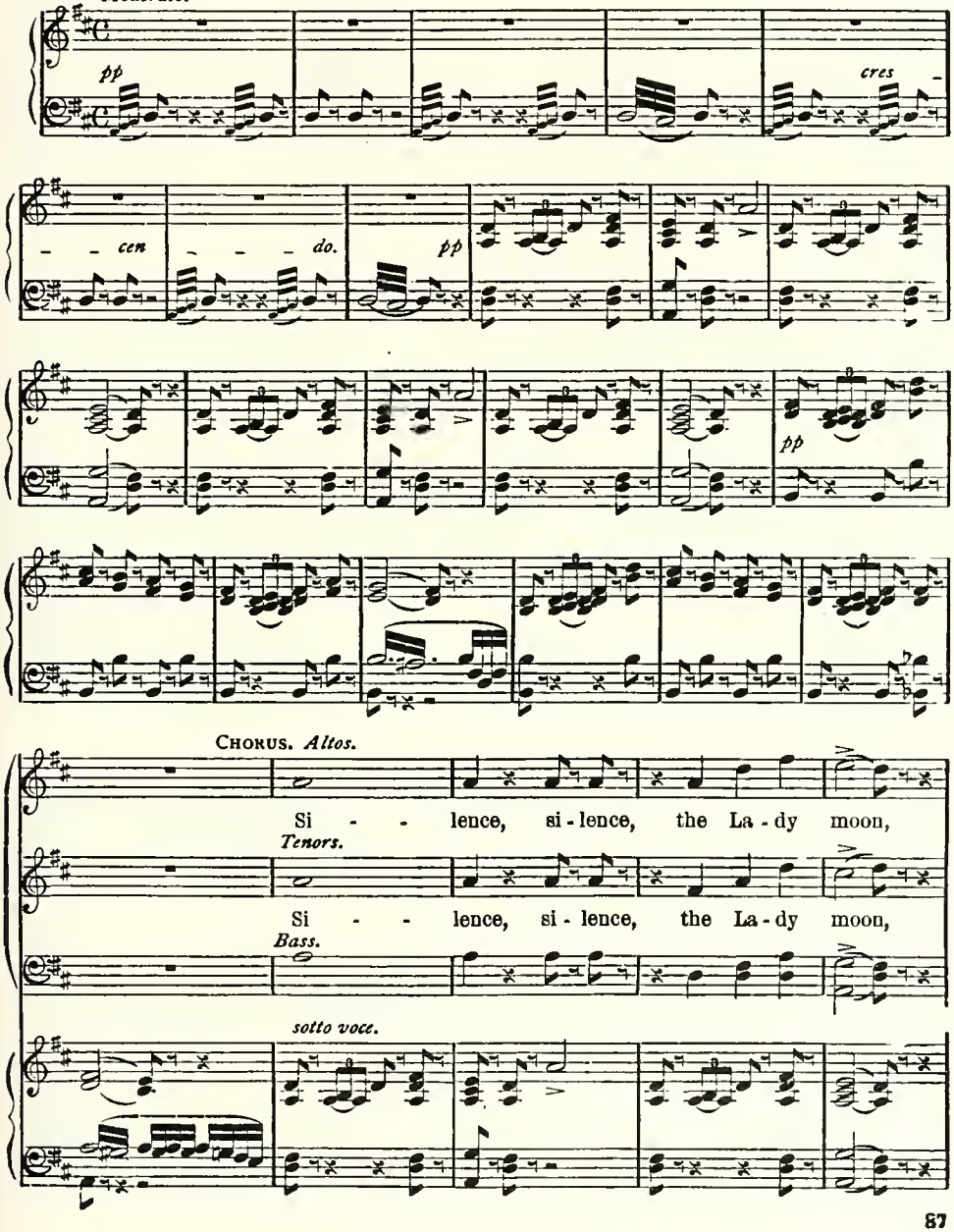
NOTE.—Twelve years are supposed to elapse between the First and Second Acts.

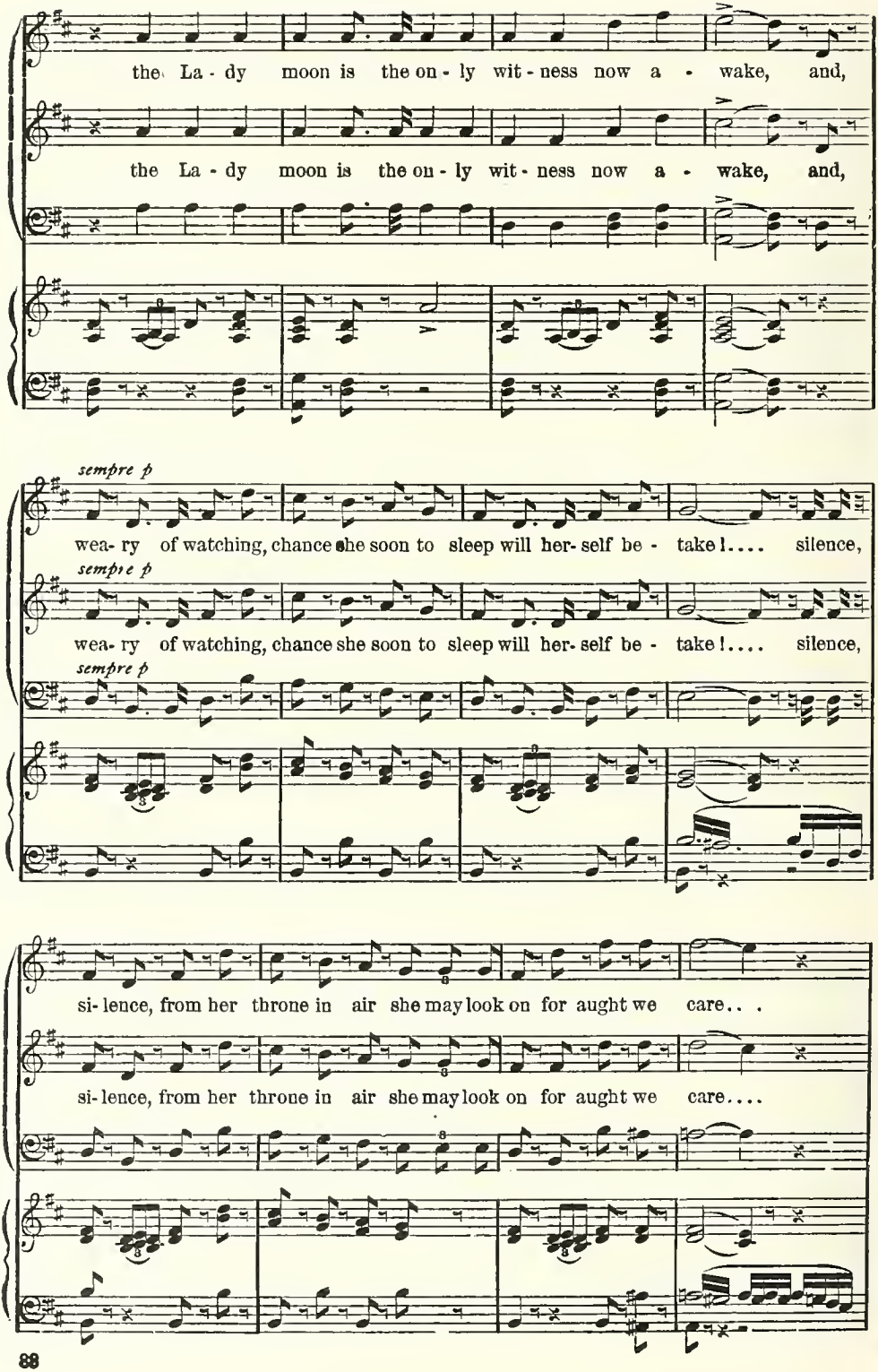
SCENE I. *Street in Presburg, moonlight. Tent of the Queen of the gipsies, large curtains at the back—it is lighted by a lamp. On the opposite side of the stage are houses, one of which, an hotel, is lighted up.* ARLINE *is discovered asleep on a tiger's skin—*THADDEUS *is watching over her. As the curtain rises, a patrol of the city guard marches by, and as soon as they have gone off,* DEVILSHOOF *and a party of gipsies, wrapped up in cloaks, suddenly appear.*

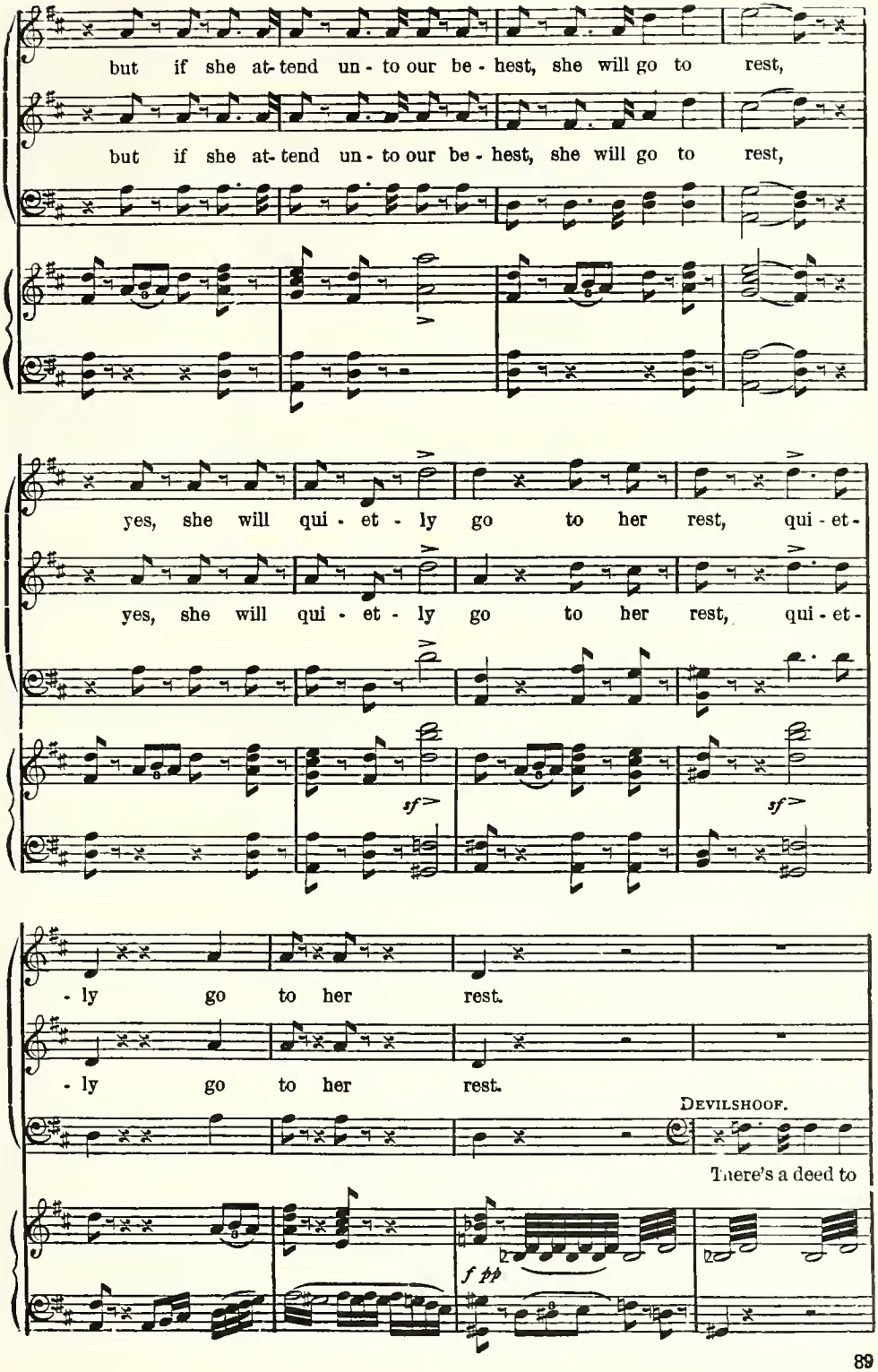
SILENCE, THE LADY MOON.

Introduction.

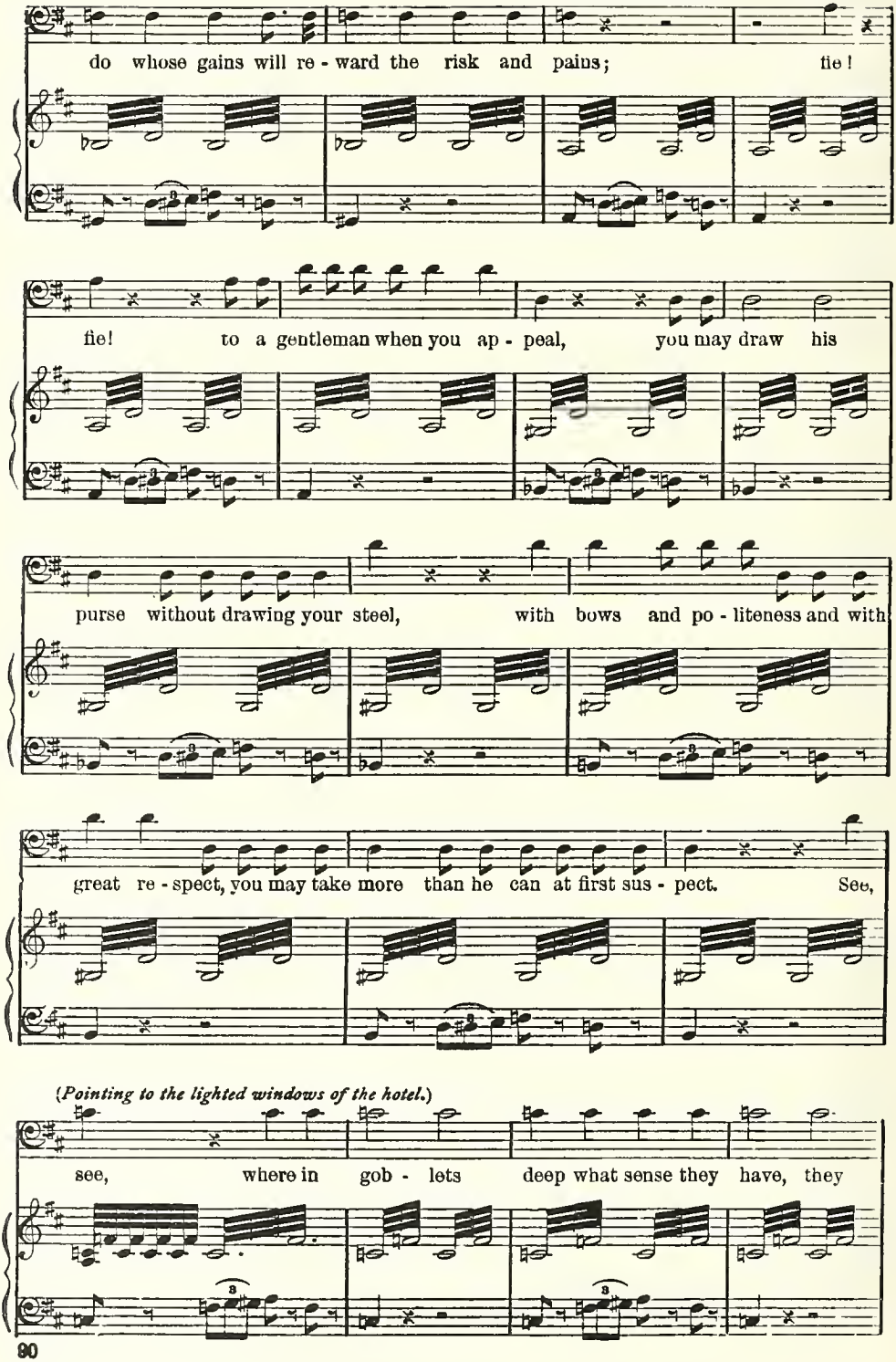
Moderato.

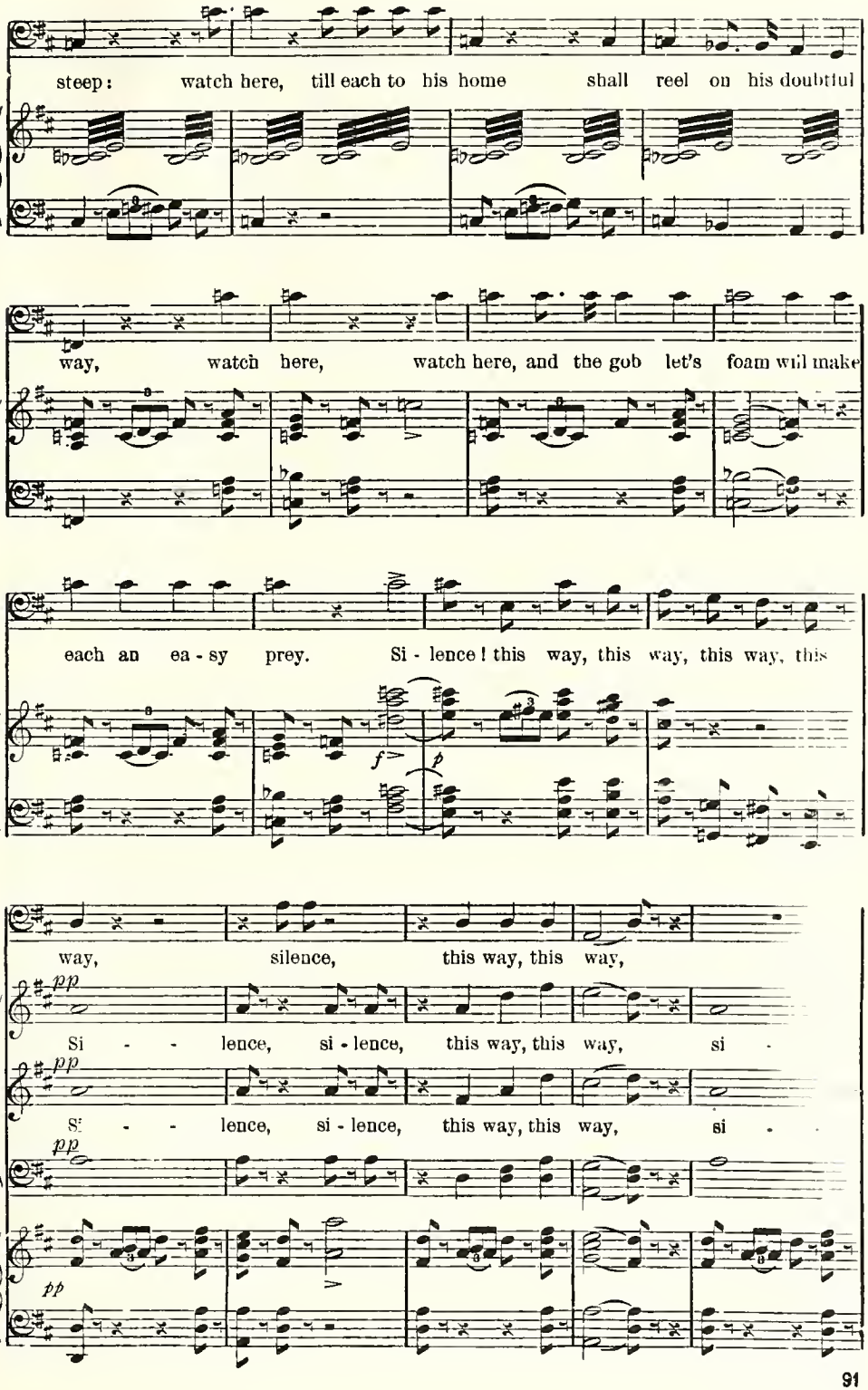


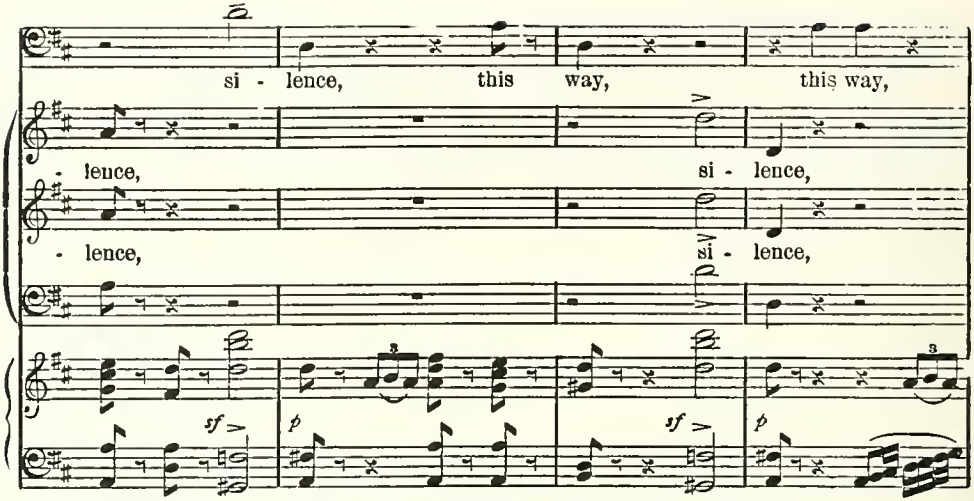

the La - dy moon is the on - ly wit - ness now a - wake, and,
the La - dy moon is the on - ly wit - ness now a - wake, and,
sempre p
wea- ry of watching, chance she soon to sleep will her- self be - take ! . . . . silence,
sempre p
wea- ry of watching, chance she soon to sleep will her- self be - take ! . . . . silence,
sempre p
si- lence, from her throne in air she may look on for aught we care . . .
si- lence, from her throne in air she may look on for aught we care . . . .


but if she at- tend un - to our be - hest, she will go to rest,
but if she at- tend un - to our be - hest, she will go to rest,
yes, she will qui - et - ly go to her rest, qui - et -
yes, she will qui - et - ly go to her rest, qui - et -
sf
sf
- ly go to her rest.
- ly go to her rest.
DEVILSHOOF.
There's a deed to
f pp

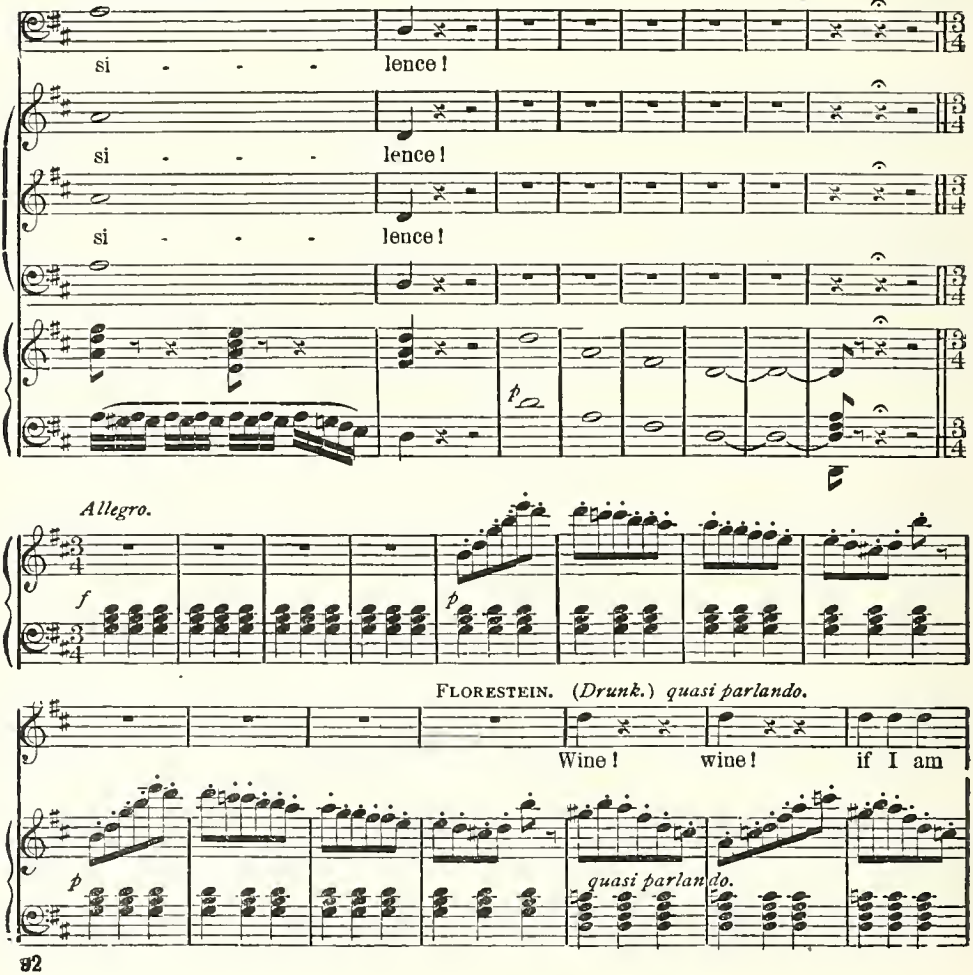
(*The Gipsies all draw their daggers, and appear delighted.*)

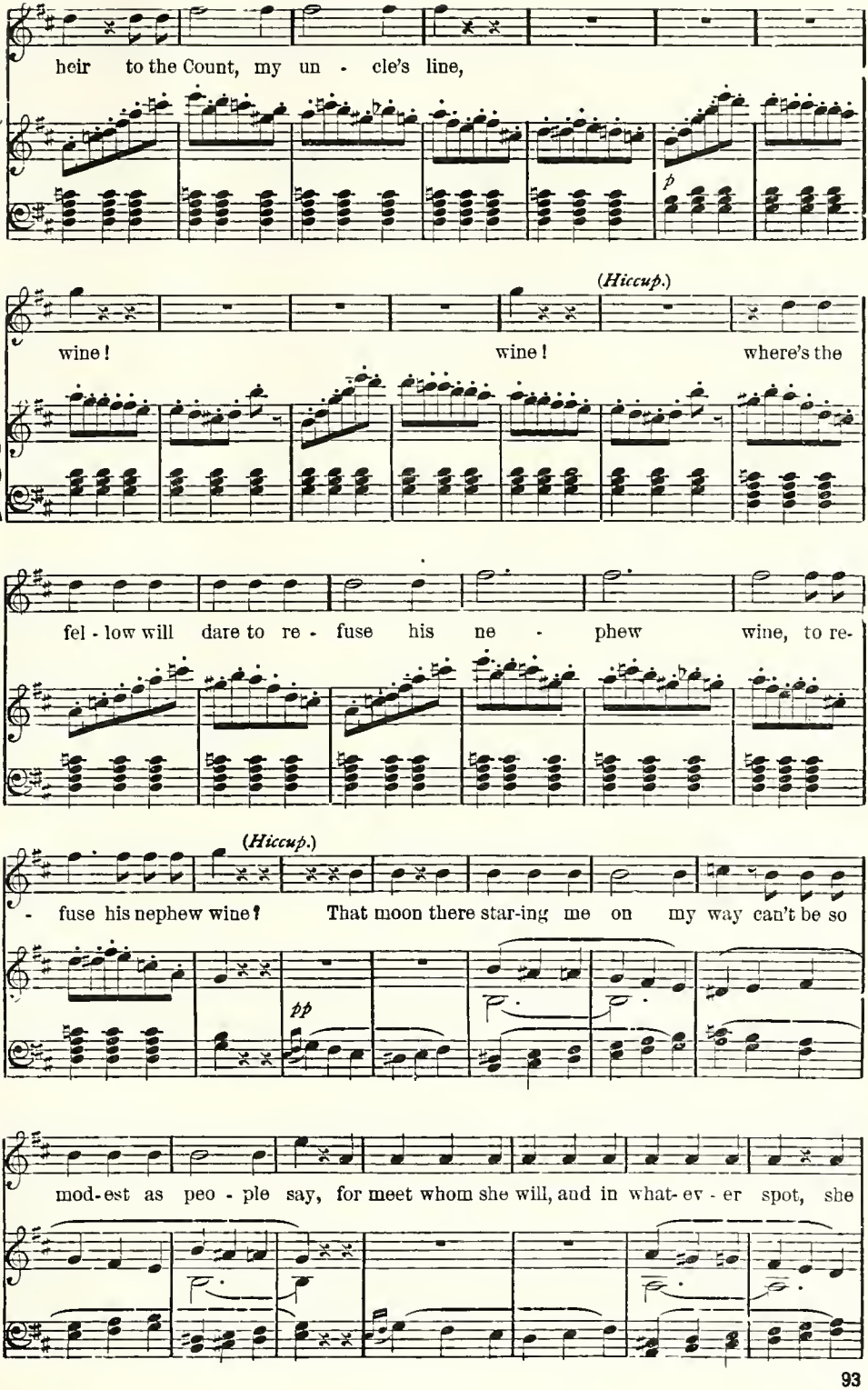



steep: watch here, till each to his home shall reel on his doubtful
way, watch here, watch here, and the gob let's foam will make
each an ea - sy prey. Si - lence! this way, this way, this way, this
f
p
way, silence, this way, this way,
pp
Si - - lence, si - lence, this way, this way, si -
pp
Si - - lence, si - lence, this way, this way, si -
pp
pp

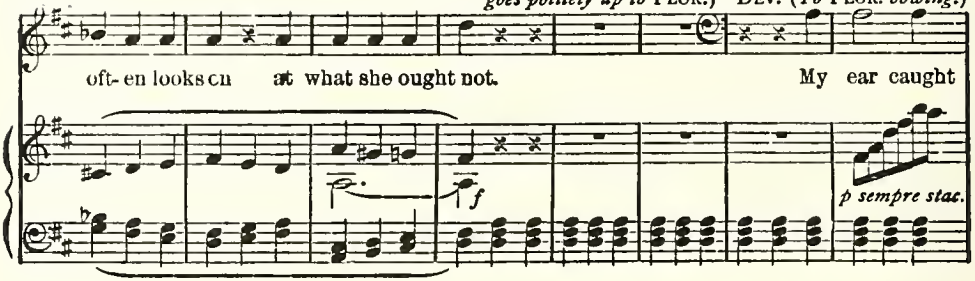


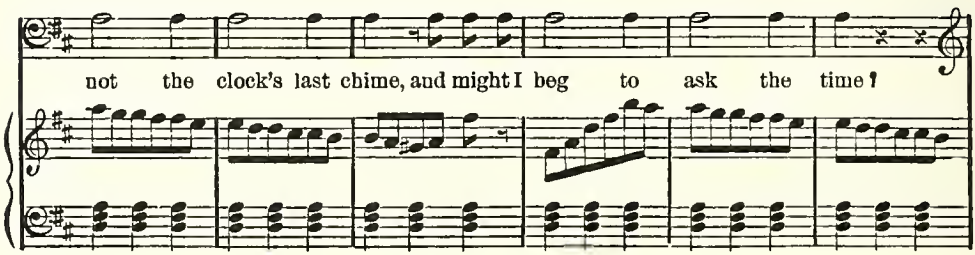
(As the Gipsies retire up the stage, FLORESTEIN *staggers out of the hotel—he is elegantly dressed with chain, rings, &c., and a rich medallion round his neck.)*



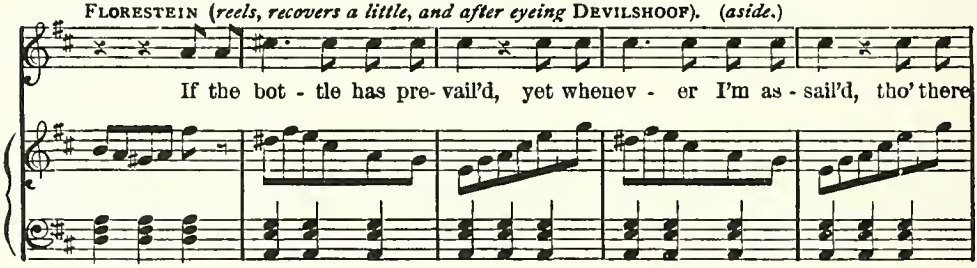

heir to the Count, my un - cle's line,
p
(Hiccup.)
wine! wine! where's the
fel - low will dare to re - fuse his ne - phew wine, to re-
(Hiccup.)
- fuse his nephew wine? That moon there star-ing me on my way can't be so
pp
mod-est as peo - ple say, for meet whom she will, and in what-ev - er spot, she

(*The Gipsies have by this time advanced, and* DEVILSHOOF *goes politely up to* FLOR.) DEV. (*To* FLOR. *bowing.*)

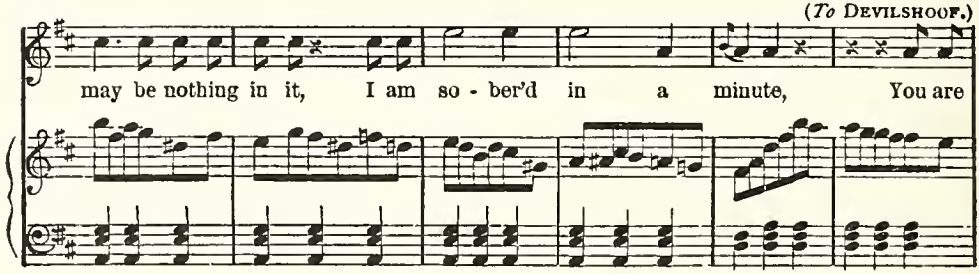




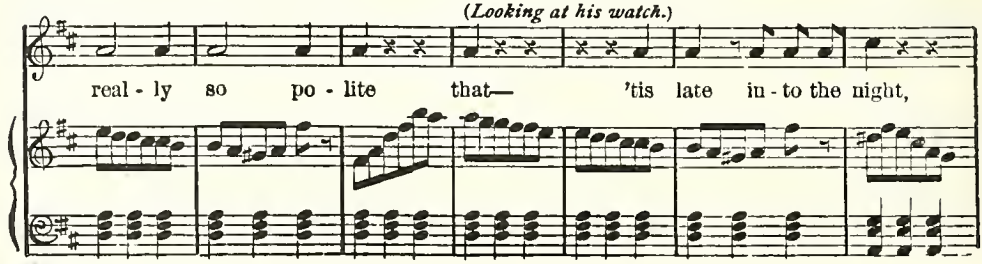
FLORESTEIN (*reels, recovers a little, and after eyeing* DEVILSHOOF). (*aside.*)

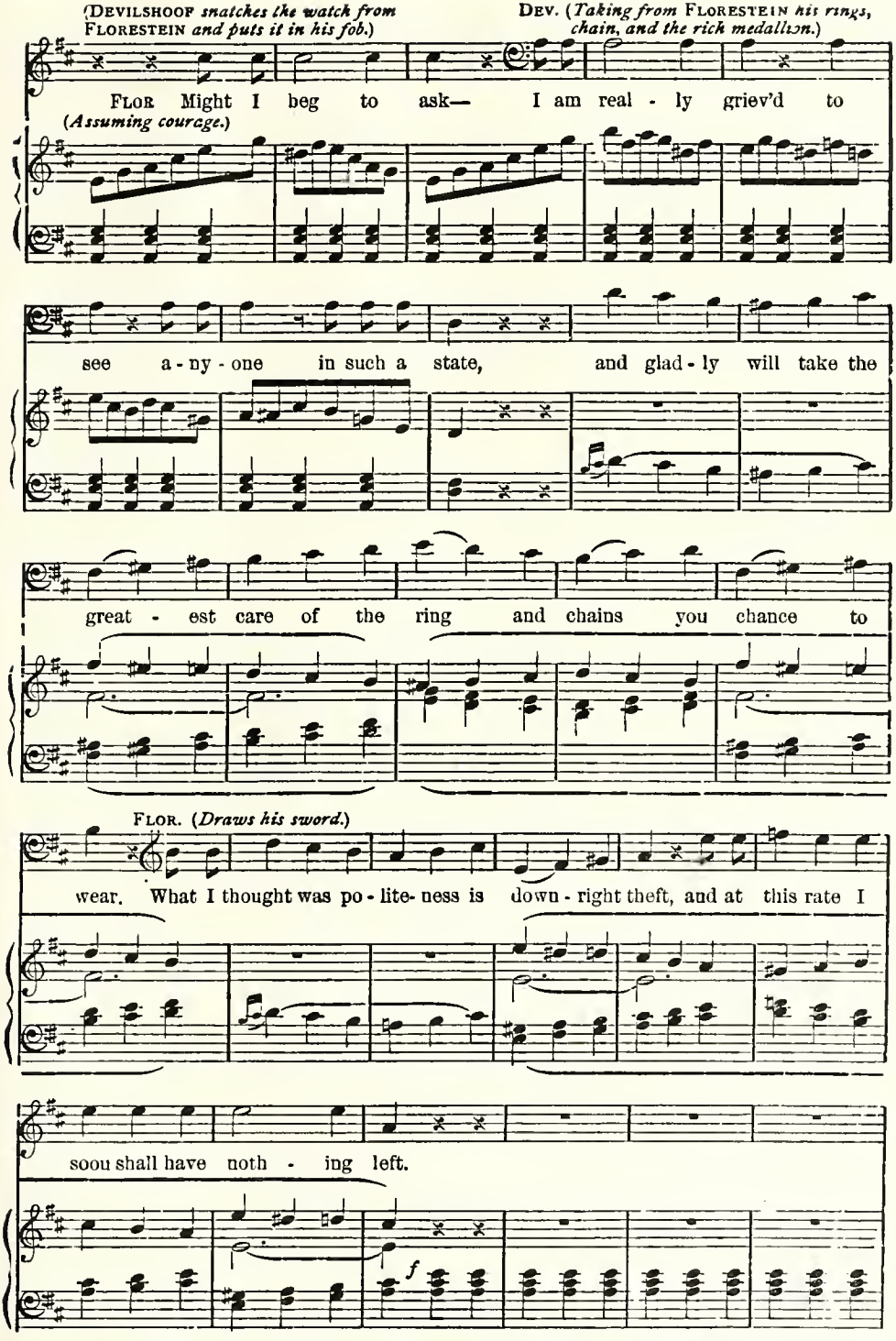


(*To* DEVILSHOOF.)

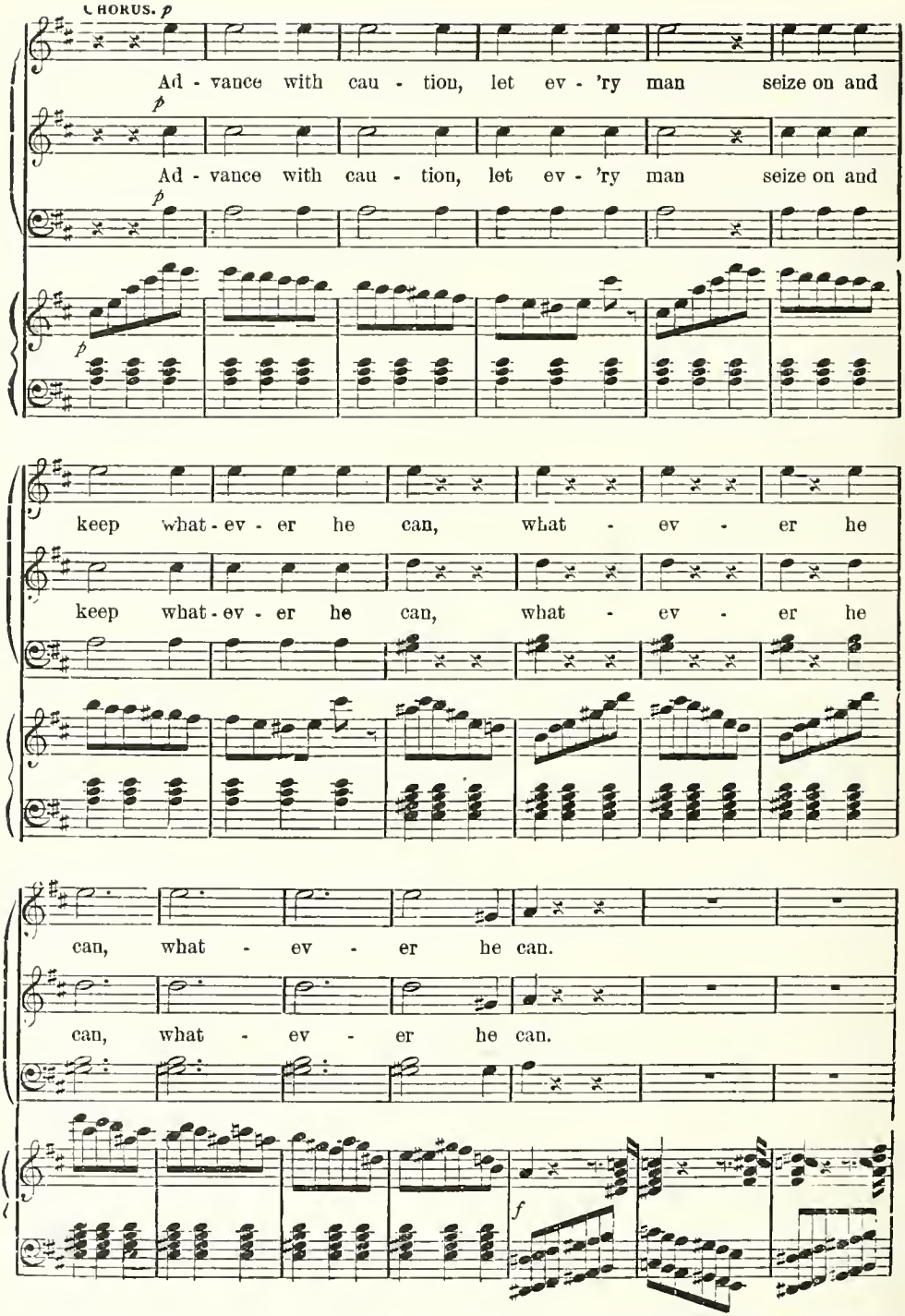


(*Looking at his watch.*)

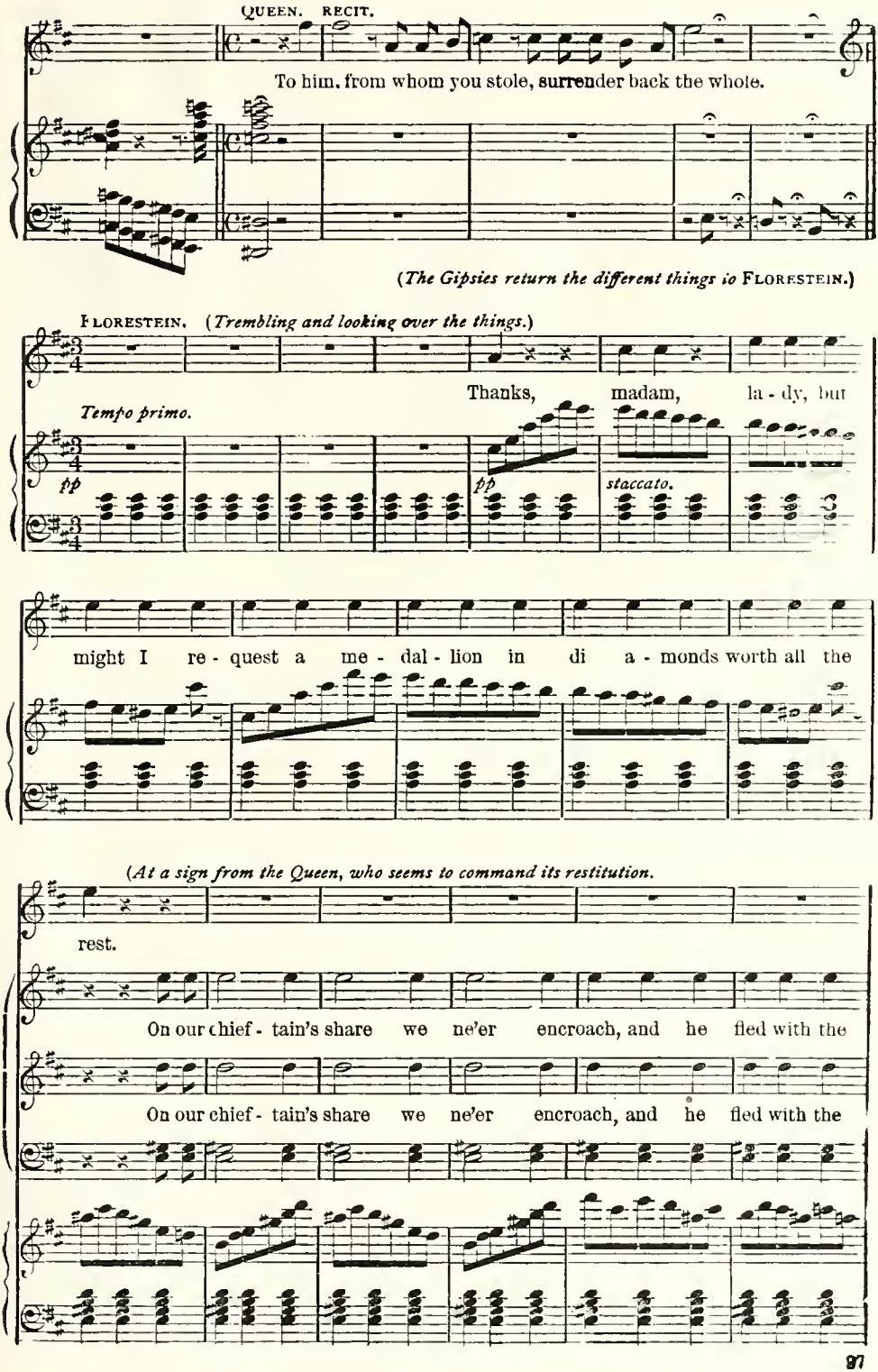


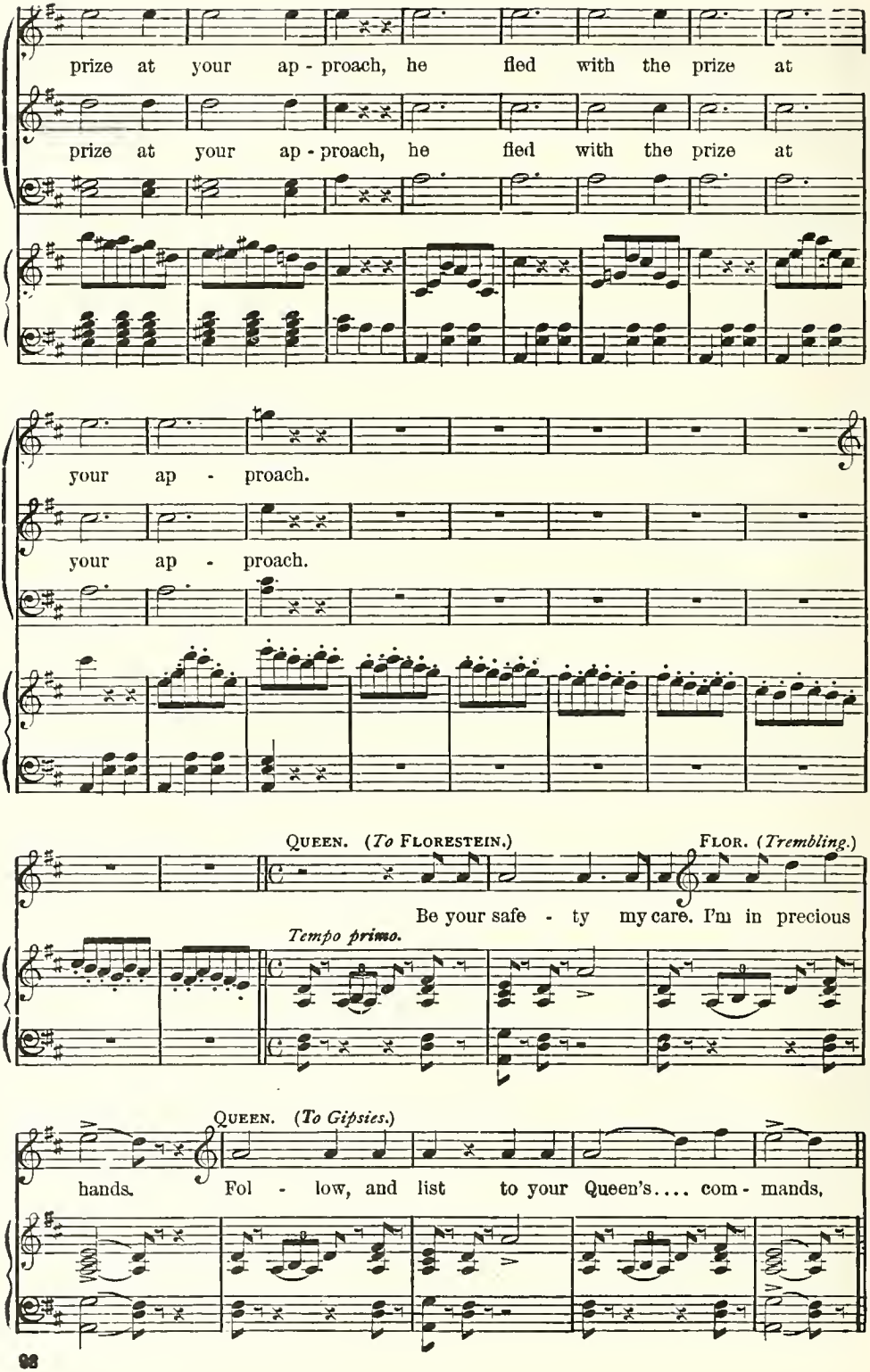


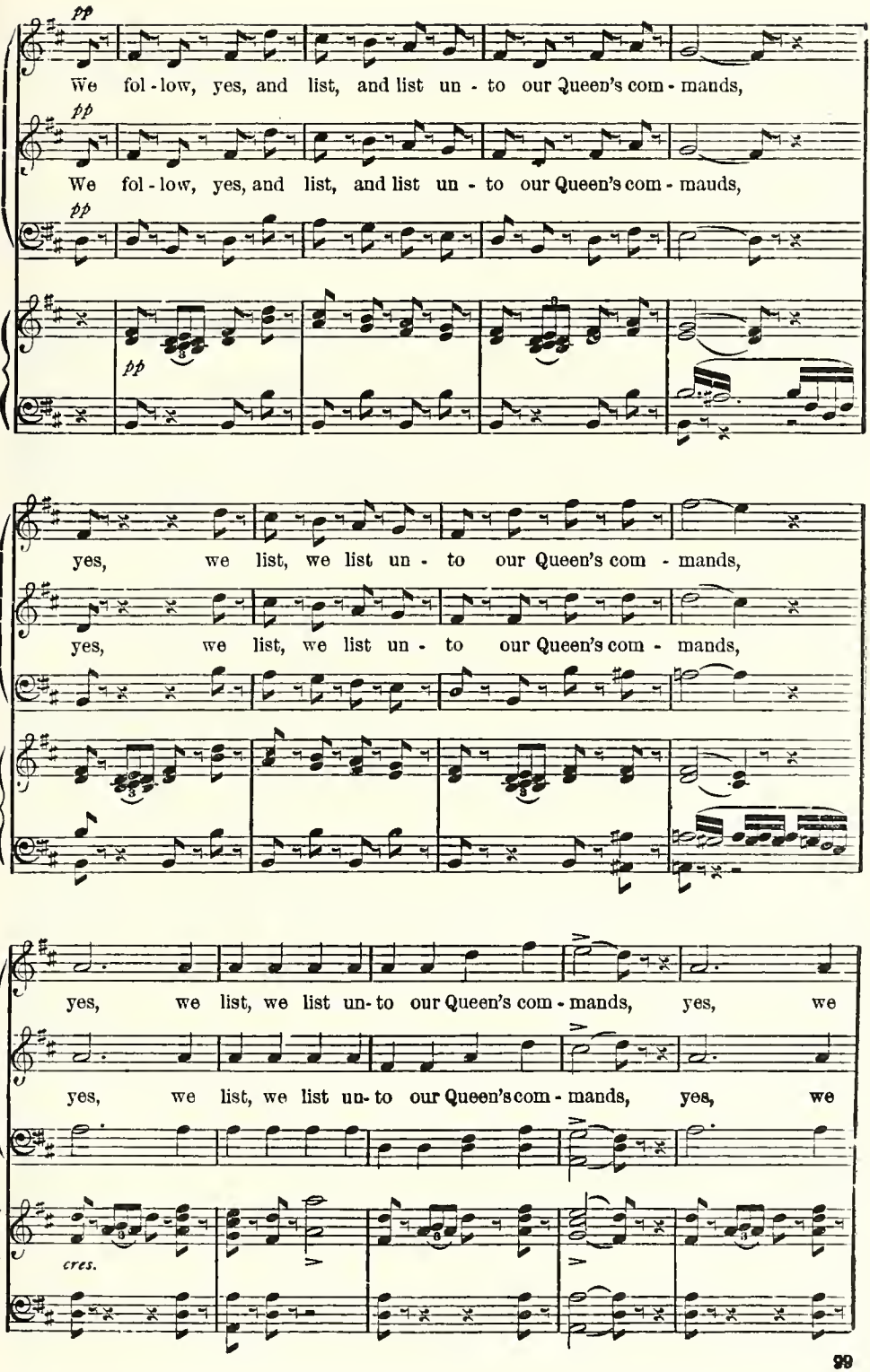
(*At a sign from* Devilshoof *the Gipsies instantly surround* Florestein, *and take every valuable from him.*)

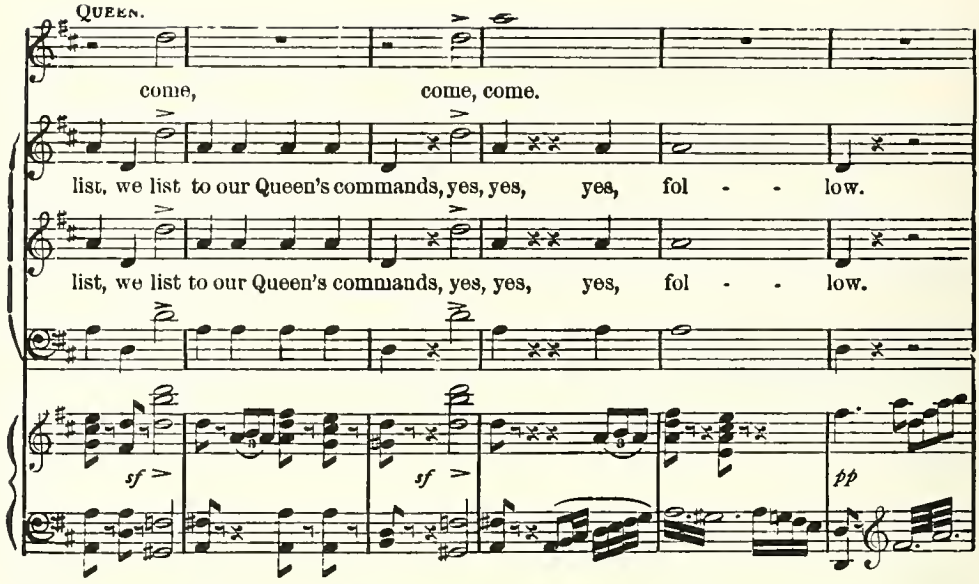


(*During the chorus,* DEVILSHOOF *makes off with the medallion, and the others are dividing the rest of the spoil, when a female appears in the midst of them, drops her cloak and discovers their Queen. The gipsies appear stupefied.*)

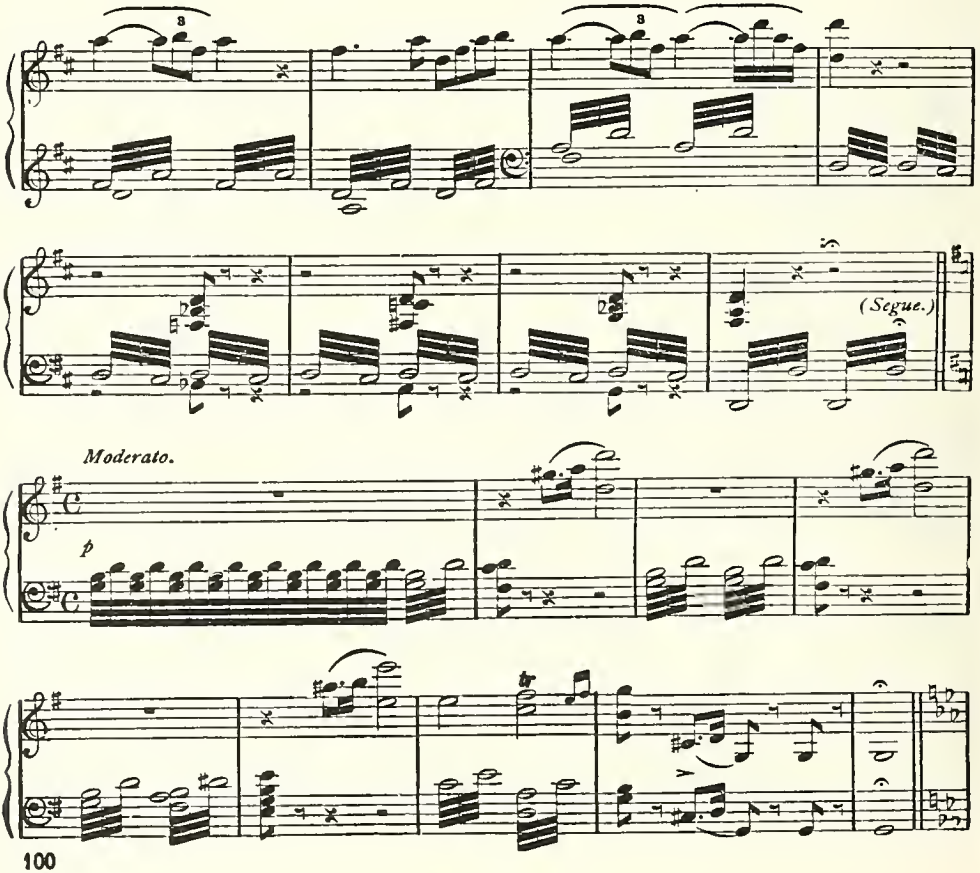

QUEEN. RECIT.
To him, from whom you stole, surrender back the whole.
(The Gipsies return the different things to FLORESTEIN.)
FLORESTEIN. (Trembling and looking over the things.)
Thanks, madam, la - dy, but
Tempo primo.
pp
pp
staccato.
might I re - quest a me - dal - lion in di a - monds worth all the
(At a sign from the Queen, who seems to command its restitution.
rest.
On our chief - tain's share we ne'er encroach, and he fled with the
On our chief - tain's share we ne'er encroach, and he fled with the


prize at your ap - proach, he fled with the prize at
prize at your ap - proach, he fled with the prize at
your ap - proach.
your ap - proach.
QUEEN. (To FLORESTEIN.)
FLOR. (Trembling.)
Be your safe - ty my care. I'm in precious
Tempo primo.
QUEEN. (To Gipsies.)
hands. Fol - low, and list to your Queen's.... com - mands,


pp
We fol - low, yes, and list, and list un - to our Queen's com - mands,
pp
We fol - low, yes, and list, and list un - to our Queen's com - mands,
pp
pp
yes, we list, we list un - to our Queen's com - mands,
yes, we list, we list un - to our Queen's com - mands,
yes, we list, we list un- to our Queen's com - mands, yes, we
yes, we list, we list un- to our Queen's com - mands, yes, we
cres.



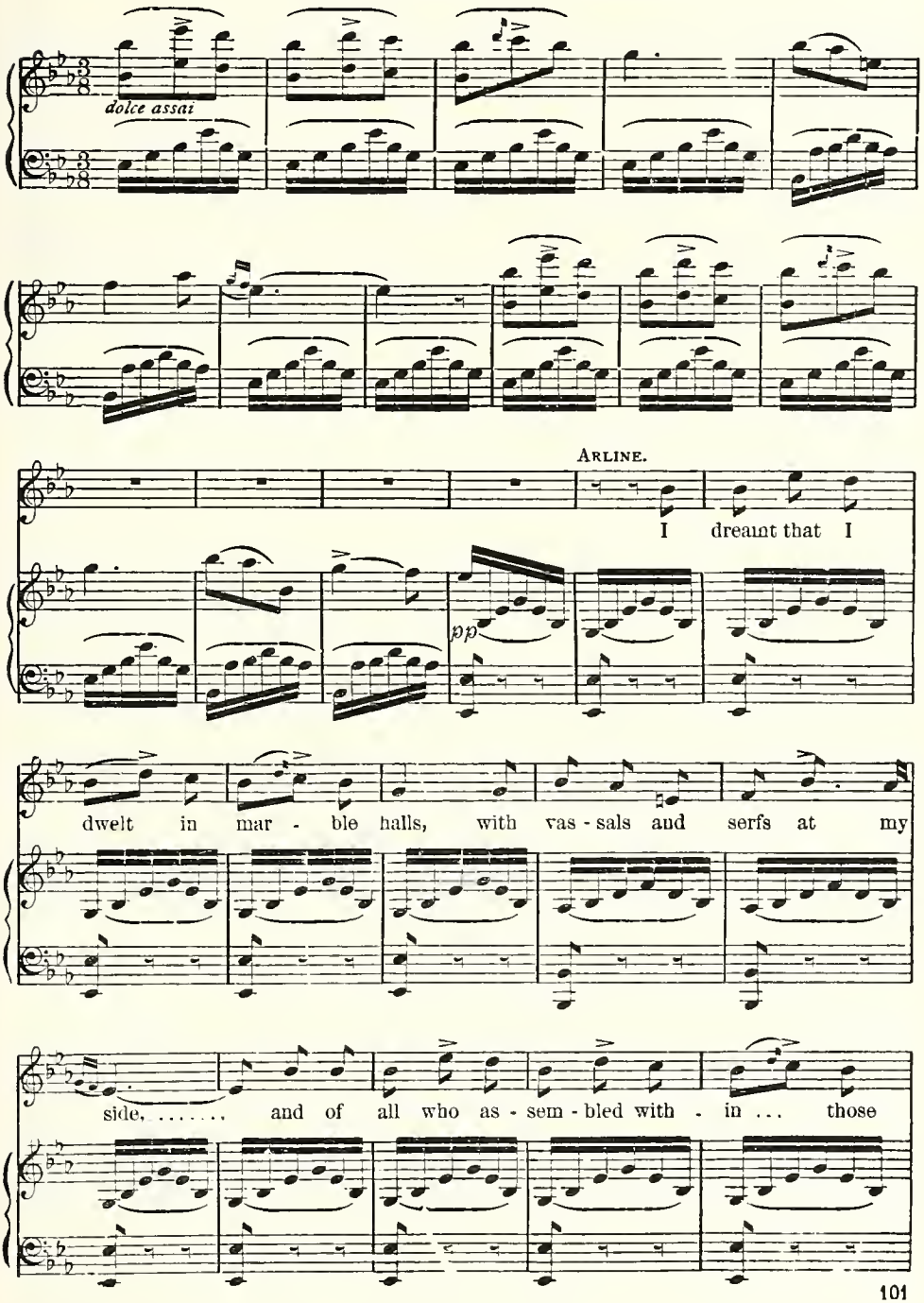
(Exeunt QUEEN, *holding* FLORESTEIN, *all of a tremble, in one hand, and beckoning the Gipsies to follow, with the other.*

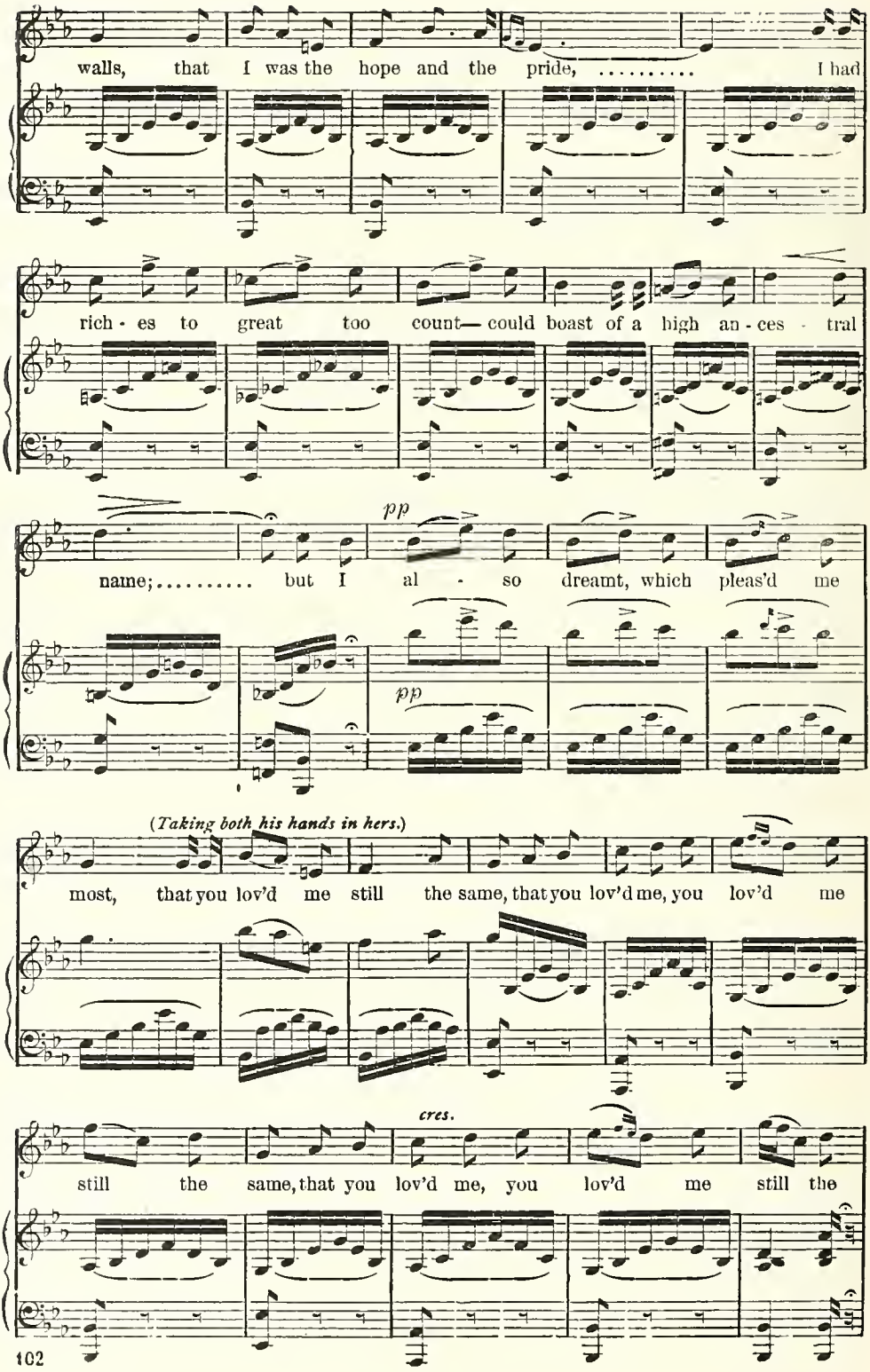


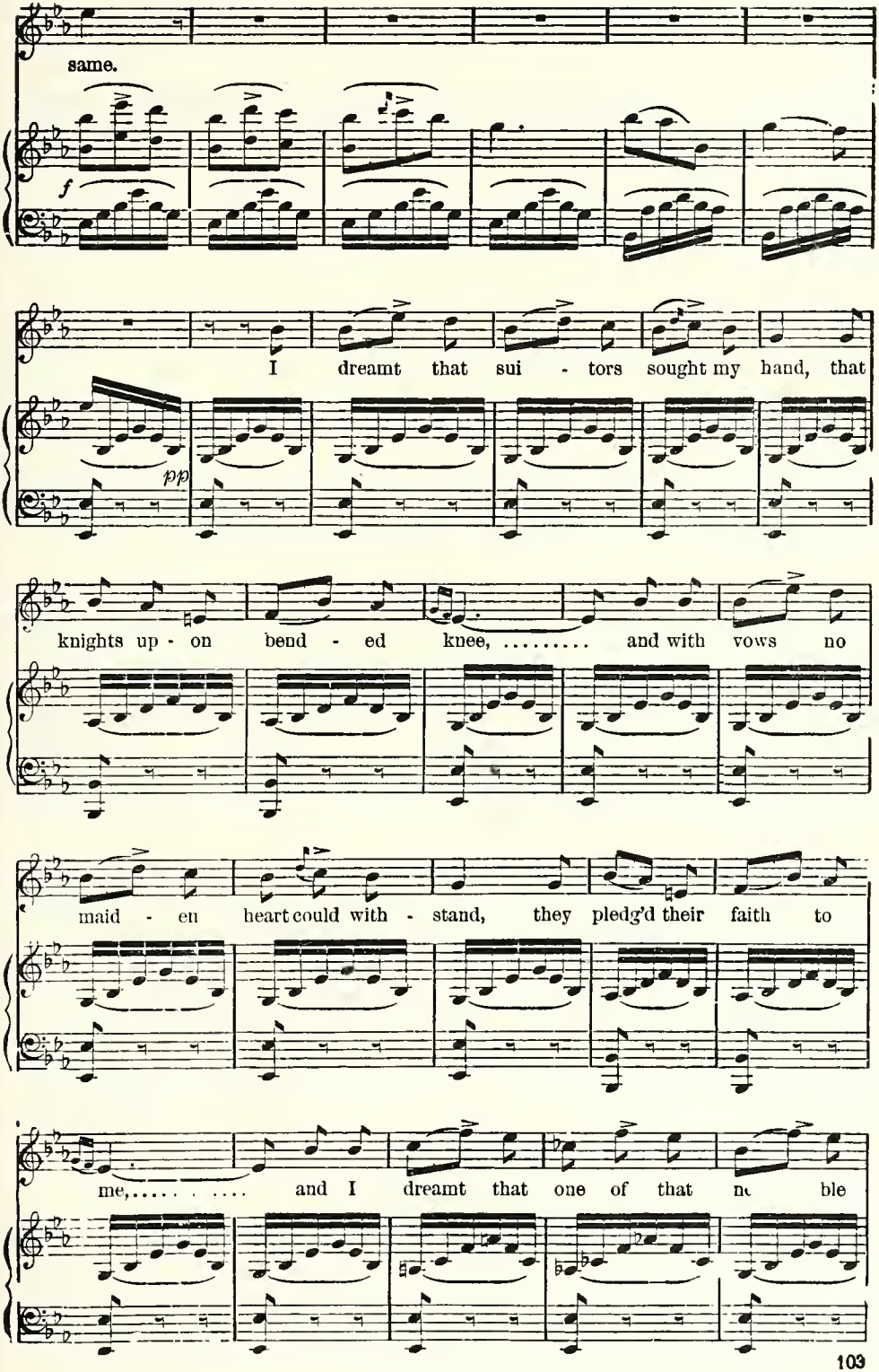
As soon as they have gone off, ARLINE, *who has been aroused by the noise, comes from the tent, followed by* THADDEUS.

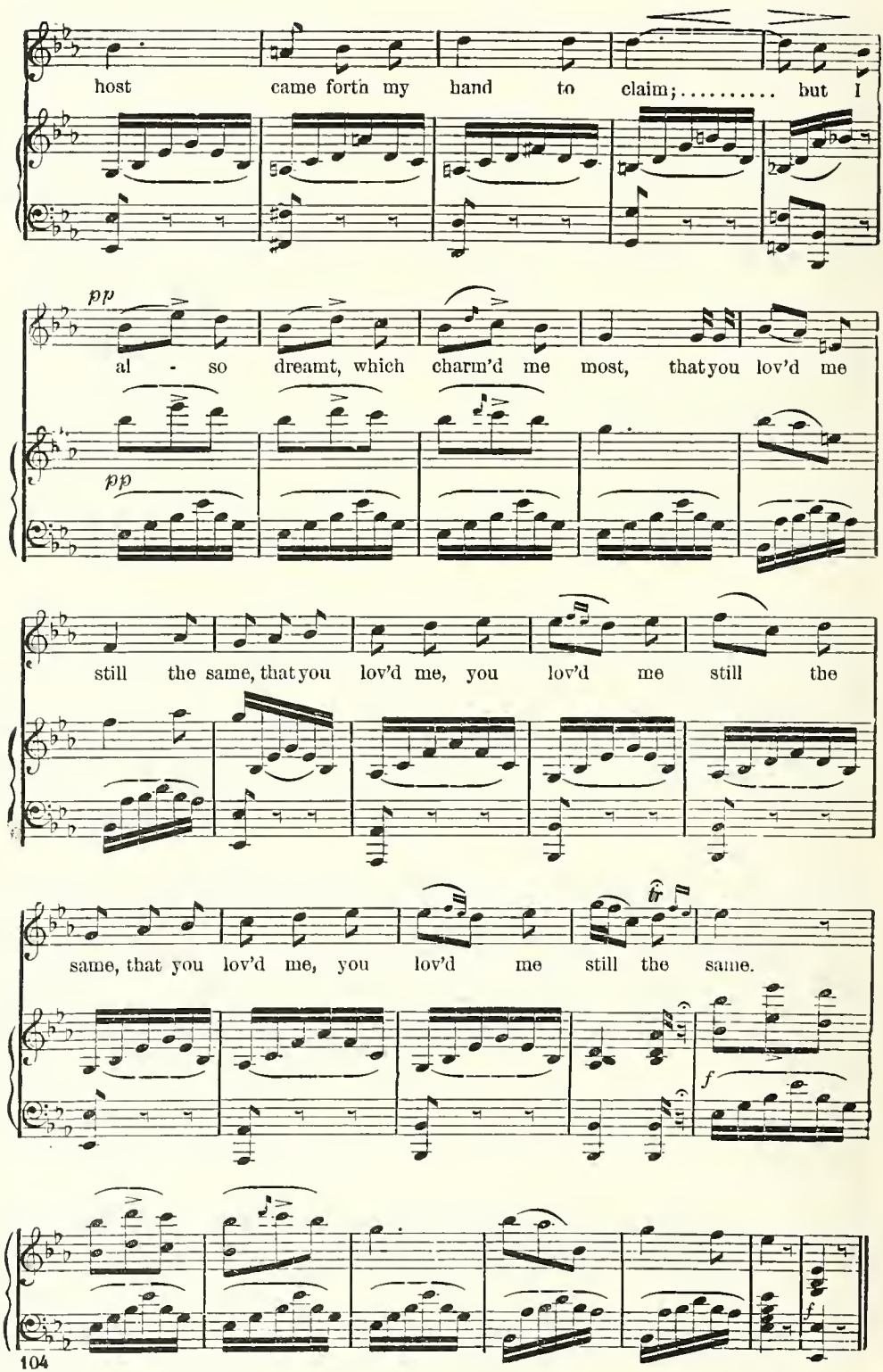
ARLINE. Where have I been wandering in my sleep? and what curious noise awoke me from its pleasant dream? Ah, Thaddeus, would you not like to know my dream? Well, I will tell you.

I DREAMT THAT I DWELT.




walls, that I was the hope and the pride, ... I had
rich - es to great too count— could boast of a high an - ces - tral
pp
name; ..... but I al - so dreamt, which pleas'd me
pp
(Taking both his hands in hers.)
most, that you lov'd me still the same, that you lov'd me, you lov'd me
cres.
still the same, that you lov'd me, you lov'd me still the


same.
f
I dreamt that sui - tors sought my hand, that
pp
knights up - on bend - ed knee, ... and with vows no
maid - en heart could with - stand, they pledg'd their faith to
me,..... and I dreamt that one of that no ble


host came forth my hand to claim; ..... but I
pp
al - so dreamt, which charm'd me most, that you lov'd me
pp
still the same, that you lov'd me, you lov'd me still the
same, that you lov'd me, you lov'd me still the same.
fr
f
f

At the end of the ballad THADDEUS *presses* ARLINE *to his heart.*

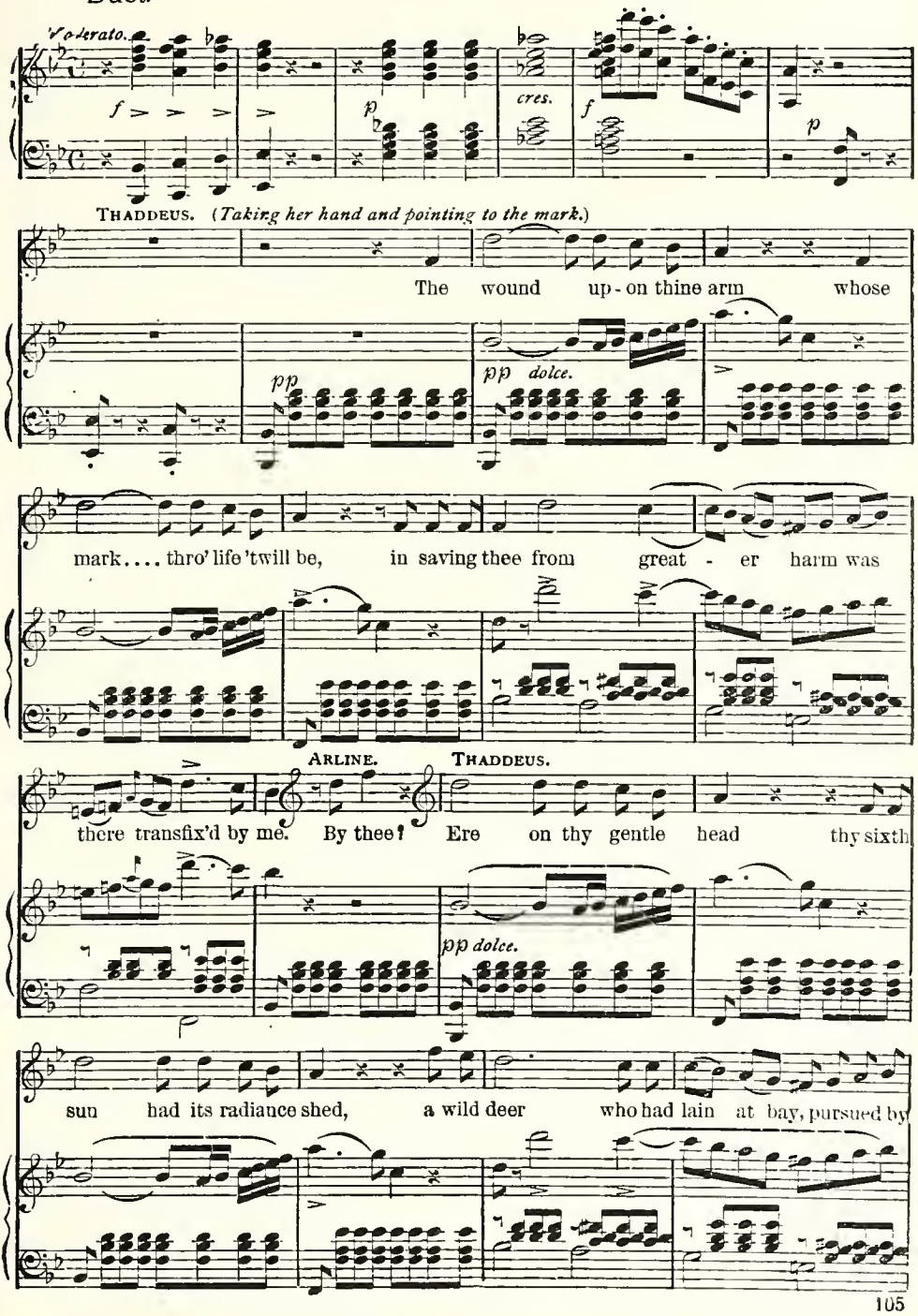
ARLINE. And you do love me still?

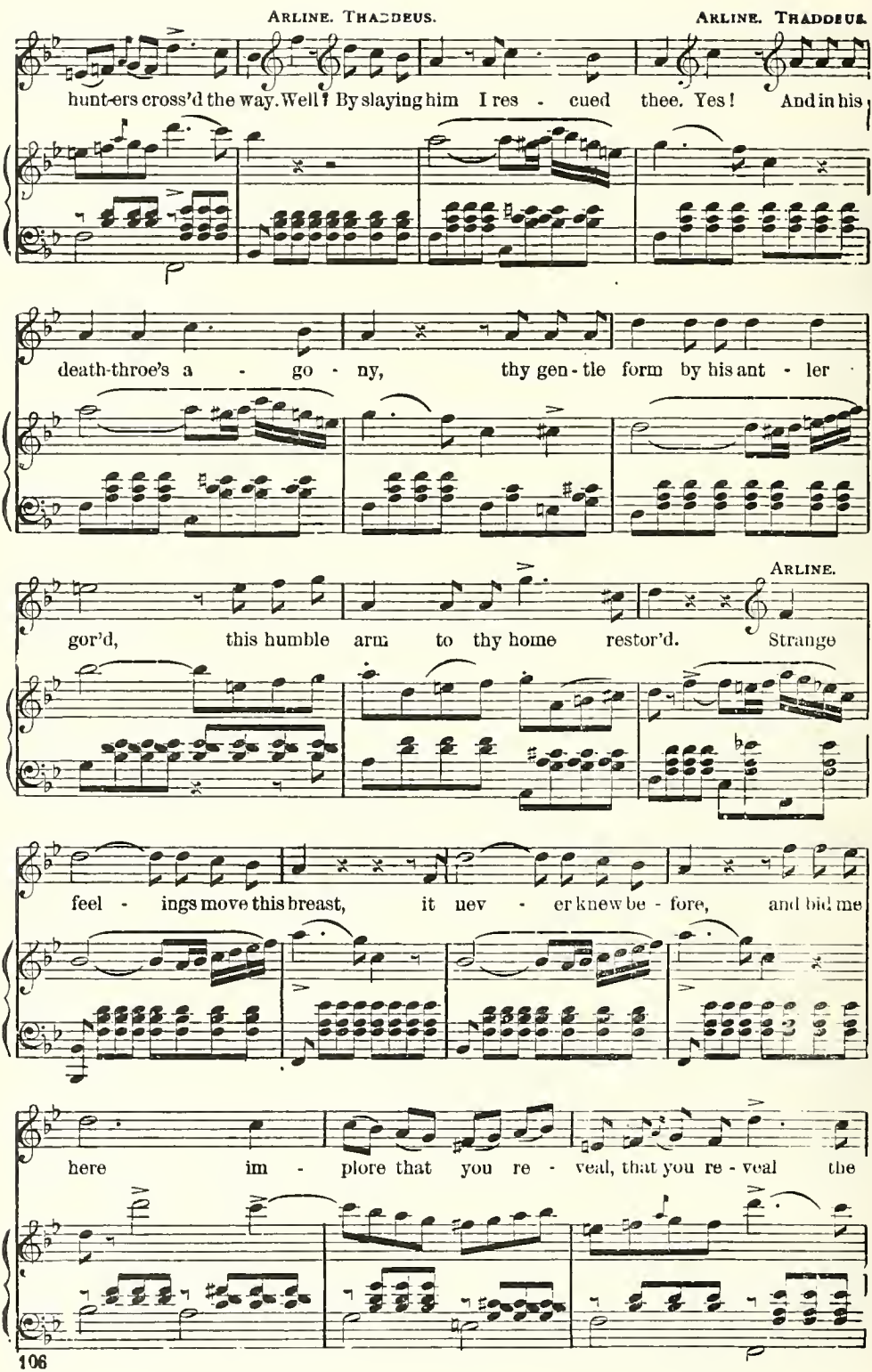
THADDEUS. More than life itself.

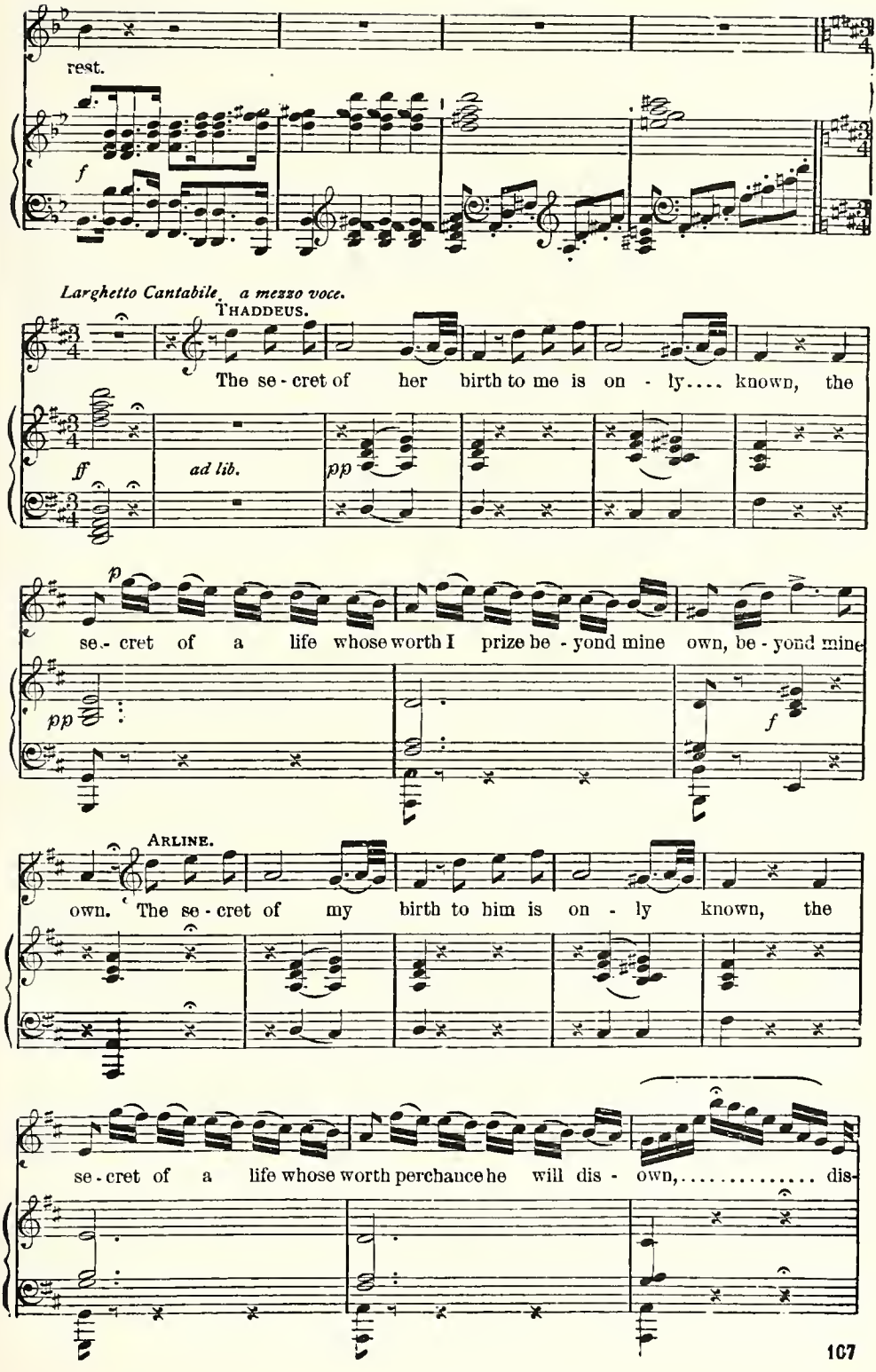
ARLINE. Yet is there a mystery between our affections and their happiness that I would fain unravel. (*Pointing to her arm.*) The mark on this arm, which I have seen you so often contemplate, is the key to that mystery. By the love you say you bear me, solve it.

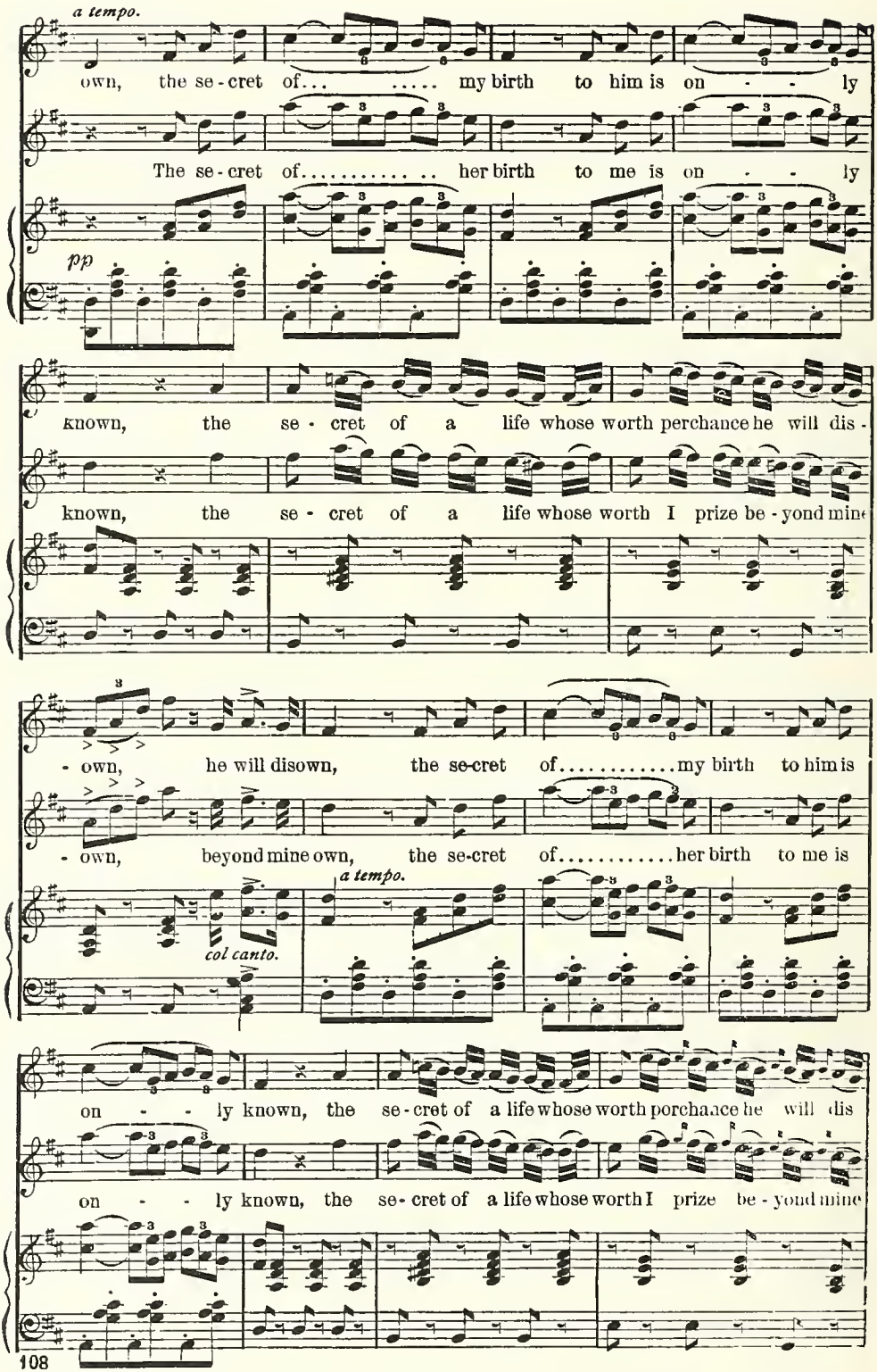
THE WOUND UPON THINE ARM.

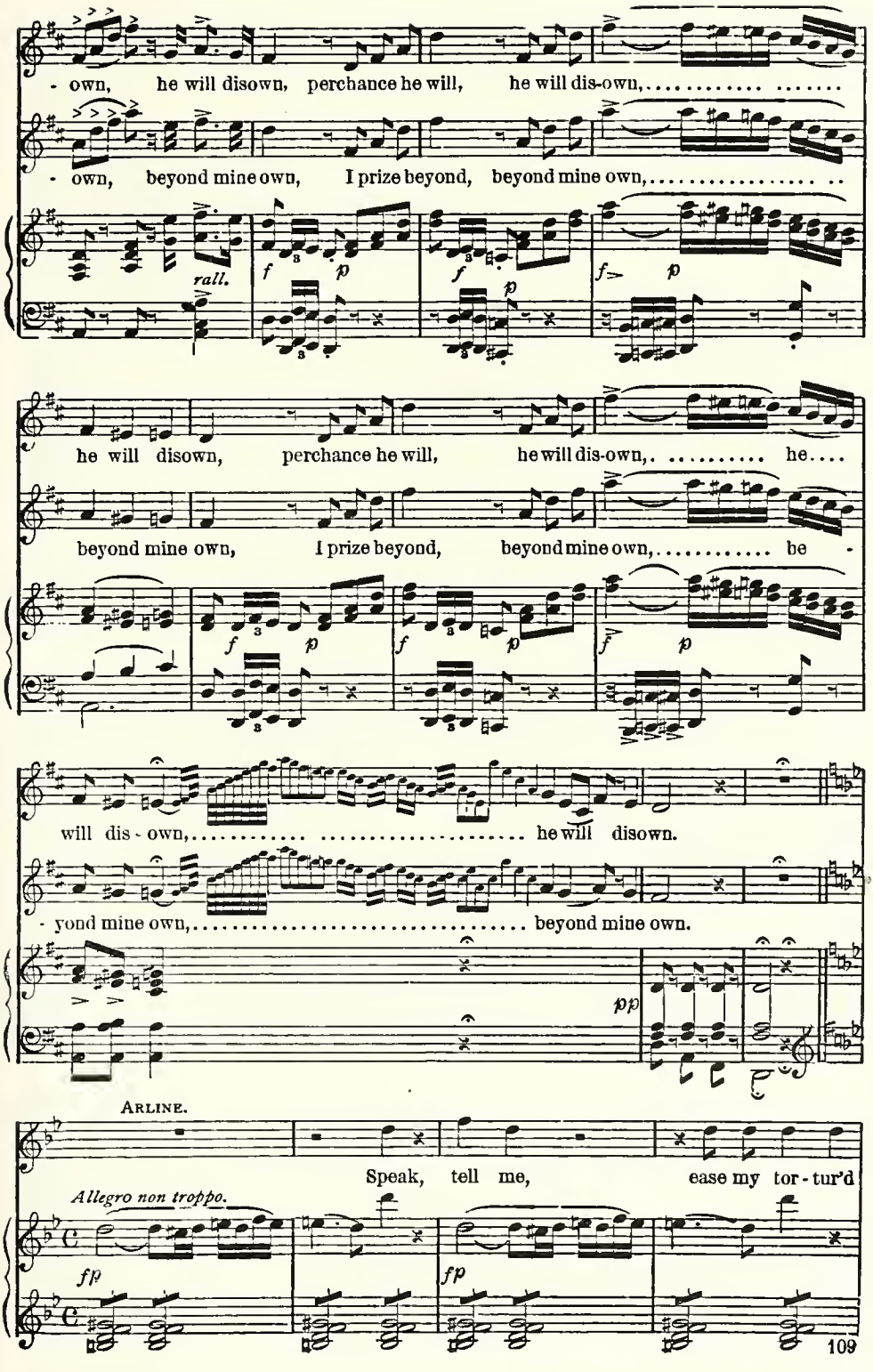
Duet.

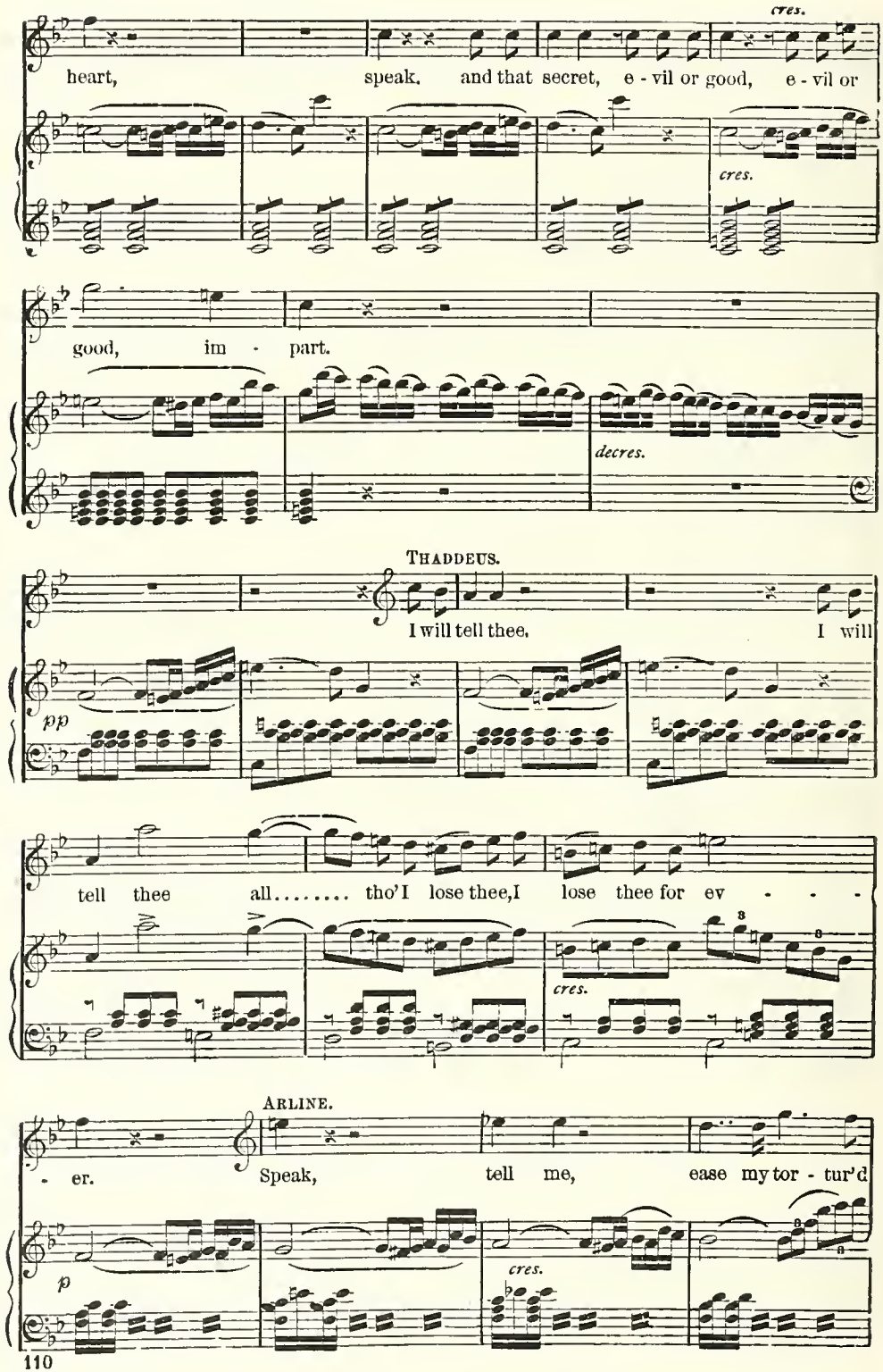


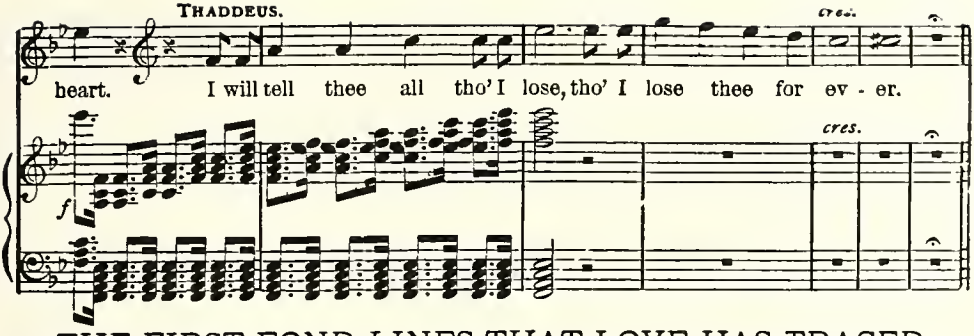

ARLINE. THADDEUS.
ARLINE. THADDEUS.
hunt-ers cross'd the way. Well? By slaying him I res - cued thee. Yes! And in his
death-throe's a - go - ny, thy gen - tle form by his ant - ler
ARLINE.
gor'd, this humble arm to thy home restor'd. Strange
feel - ings move this breast, it nev - er knew be - fore, and bid me
here im - plore that you re - veal, that you re - veal the


rest.
f
Larghetto Cantabile. a mezzo voce.
THADDEUS.
The se - cret of her birth to me is on - ly.... known, the
ff
ad lib.
pp
p
se - cret of a life whose worth I prize be - yond mine own, be - yond mine
pp
f
ARLINE.
own. The se - cret of my birth to him is on - ly known, the
se - cret of a life whose worth perchance he will dis - own,..... dis-


a tempo.
own, the se - cret of..... my birth to him is on - - ly
The se - cret of..... her birth to me is on - - ly
pp
known, the se - cret of a life whose worth perchance he will dis -
known, the se - cret of a life whose worth I prize be - yond mine
- own, he will disown, the se-cret of.....my birth to him is
- own, beyond mine own, the se-cret of.....her birth to me is
a tempo.
col canto.
on - - ly known, the se - cret of a life whose worth perchance he will dis
on - - ly known, the se - cret of a life whose worth I prize be - yond mine

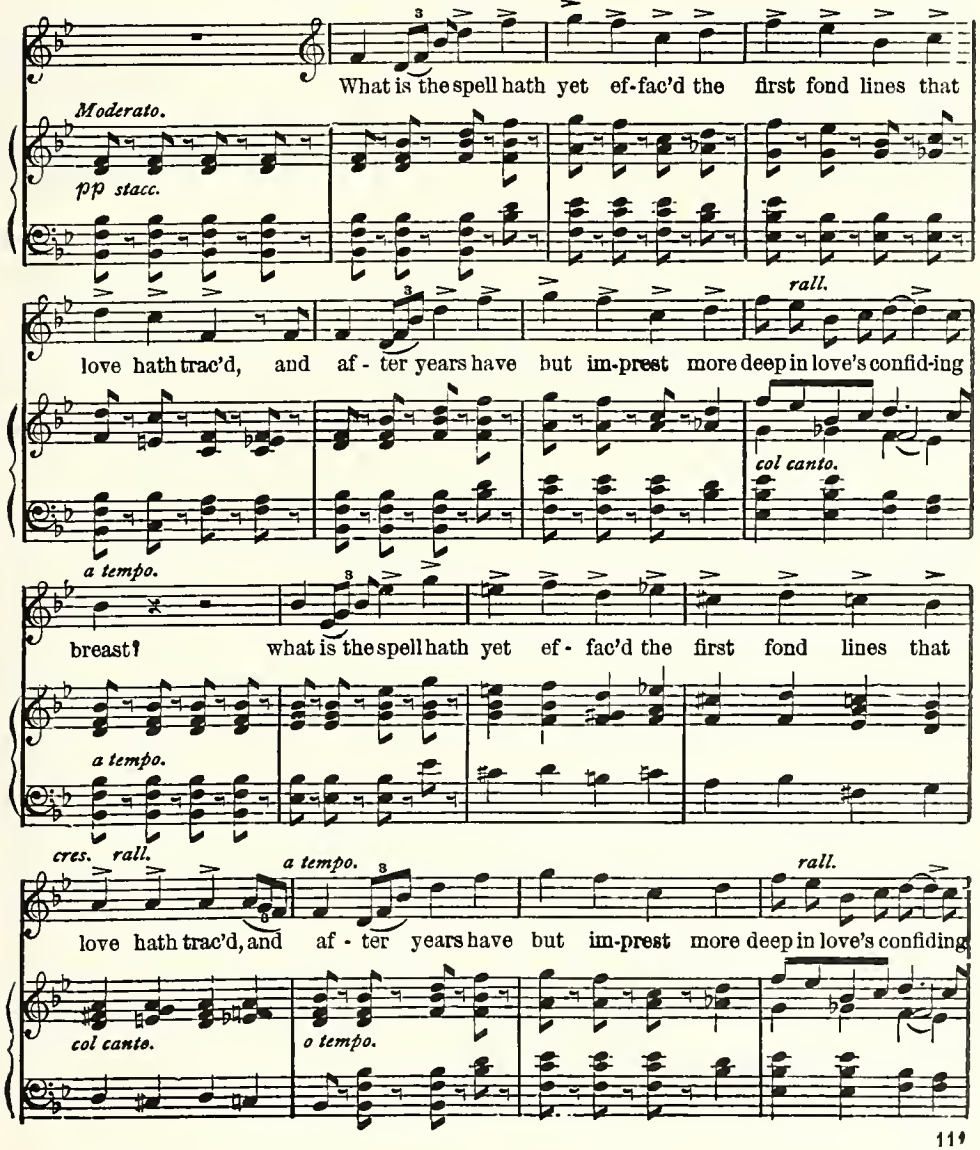

- own, he will disown, perchance he will, he will dis-own,
- own, beyond mine own, I prize beyond, beyond mine own,
rall.
he will disown, perchance he will, he will dis-own, he
beyond mine own, I prize beyond, beyond mine own, be -
will dis - own, he will disown.
- yond mine own, beyond mine own.
pp
ARLINE.
Speak, tell me, ease my tor - tur'd
Allegro non troppo.
fp
fp

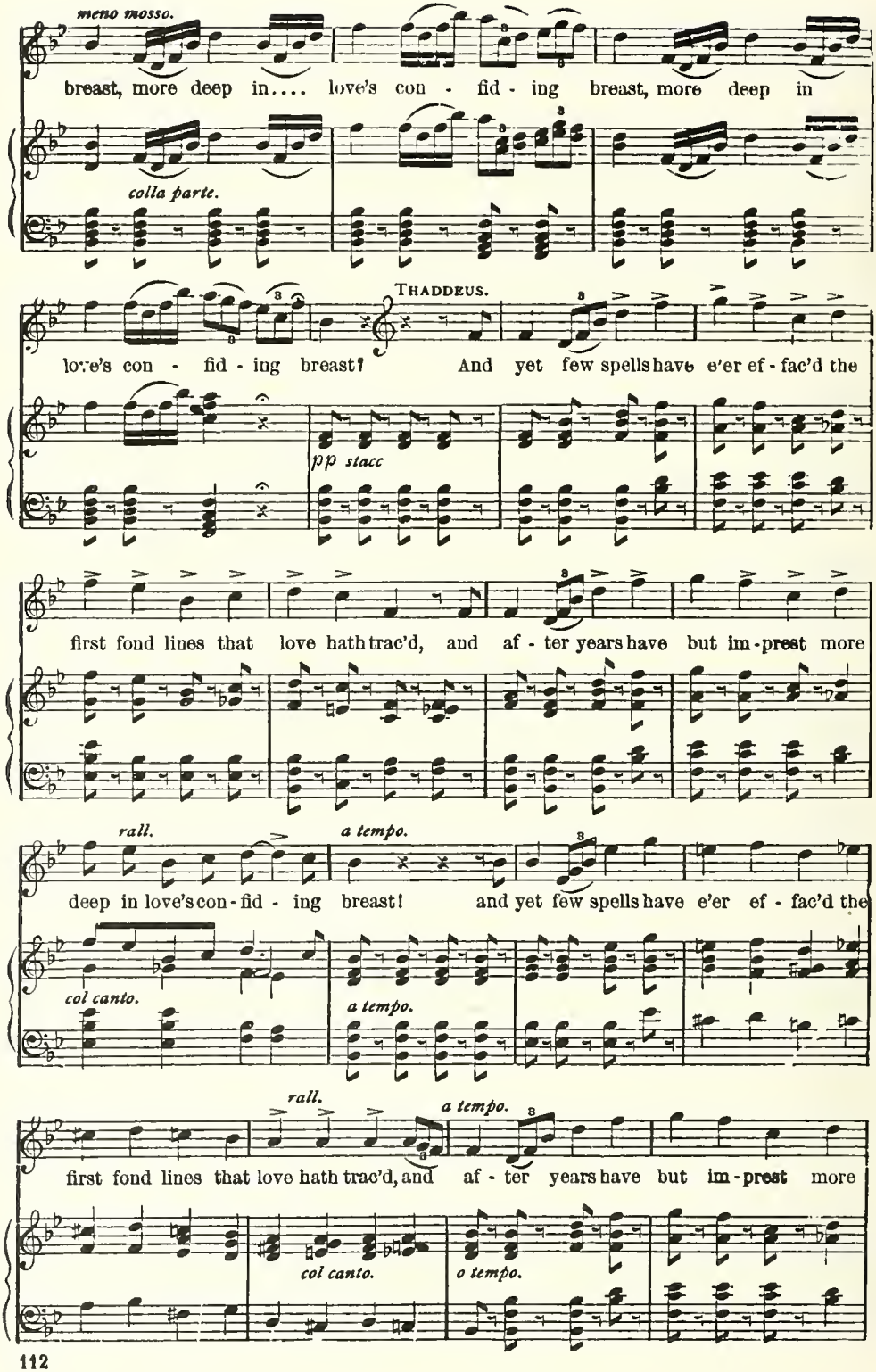

cres.
heart, speak. and that secret, e - vil or good, e - vil or
cres.
good, im - part.
decres.
THADDEUS.
I will tell thee. I will
pp
tell thee all..... tho' I lose thee, I lose thee for ev - - -
cres.
ARLINE.
- er. Speak, tell me, ease my tor - tur'd
p
cres.

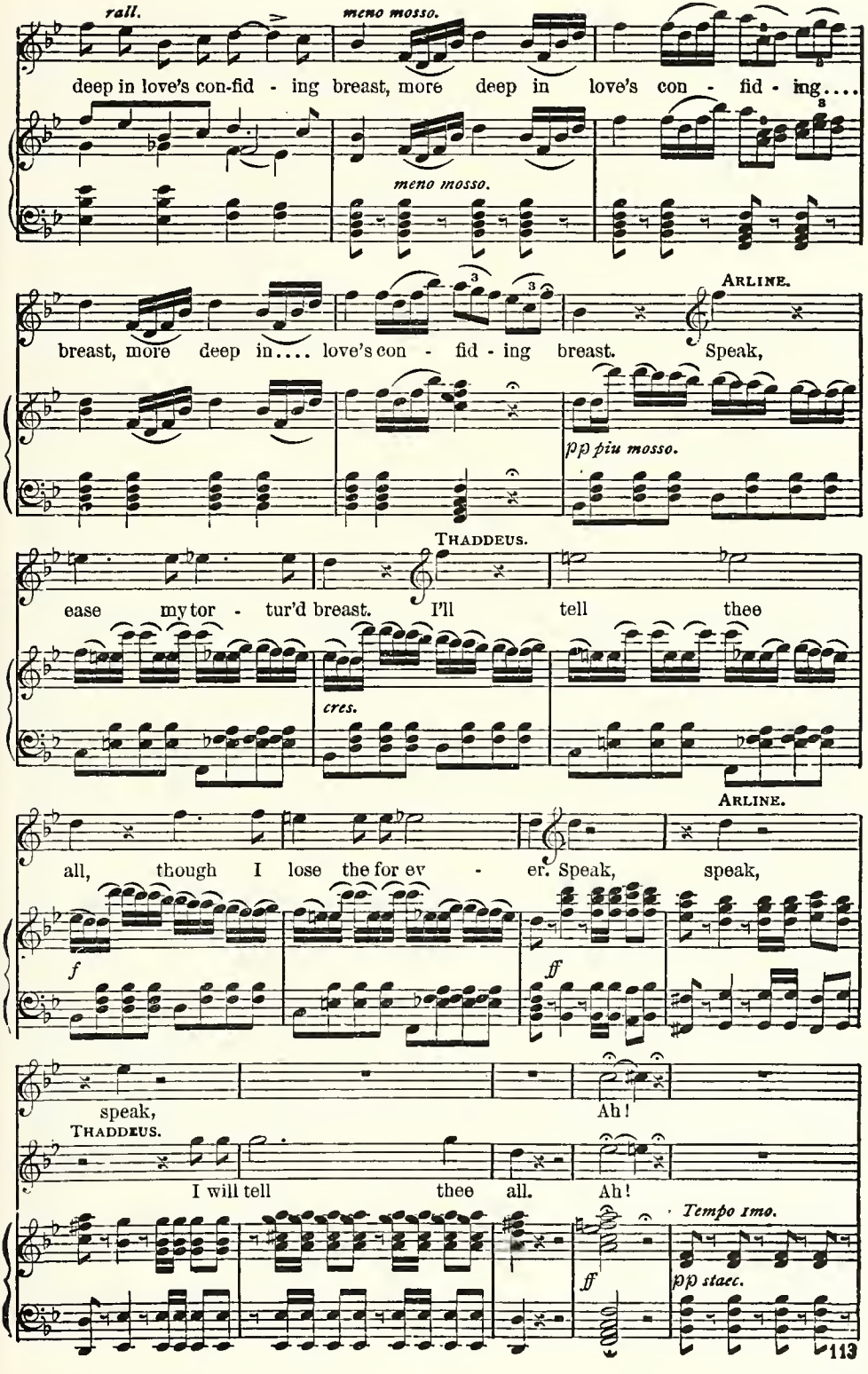


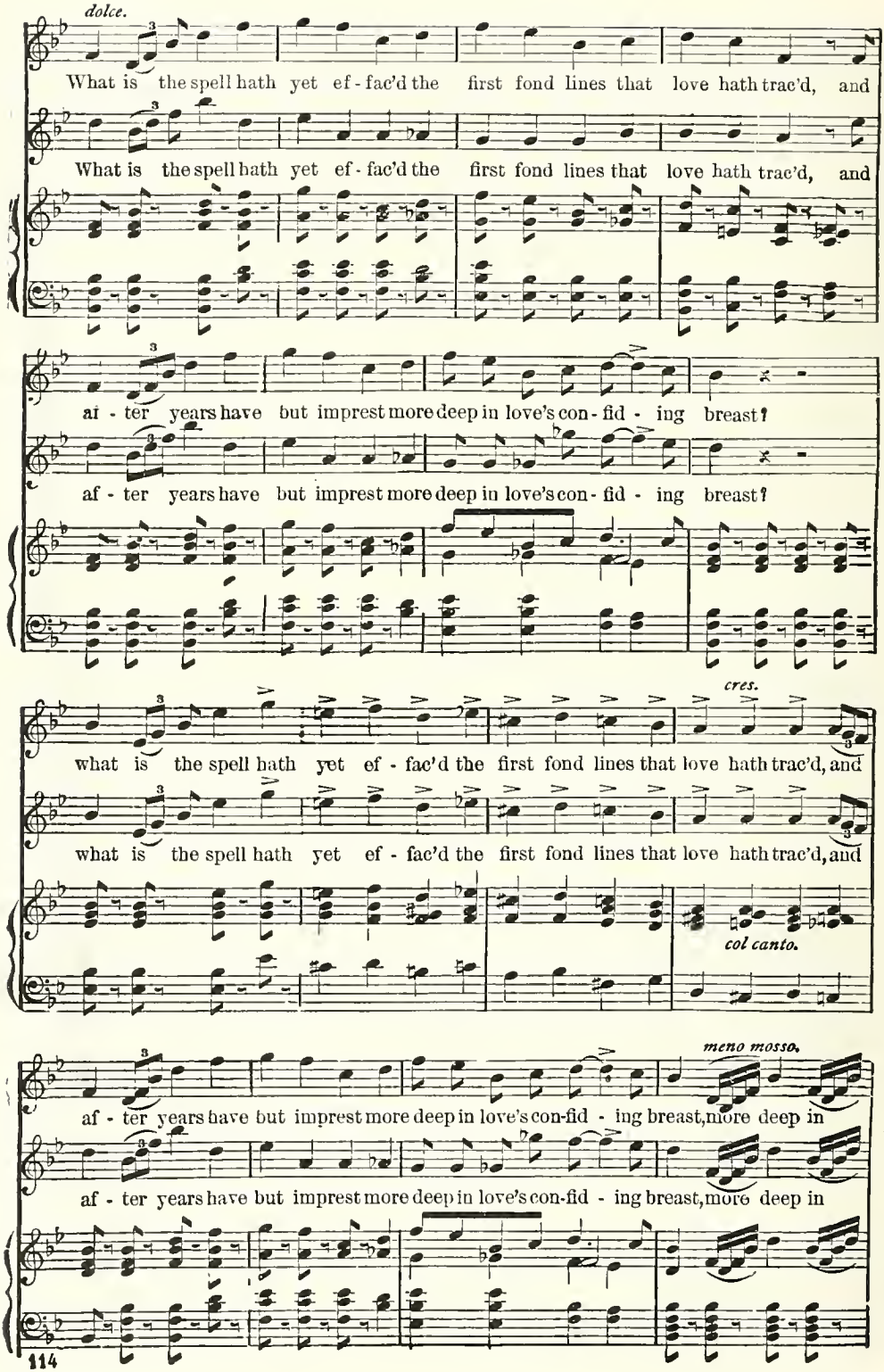
THE FIRST FOND LINES THAT LOVE HAS TRACED.

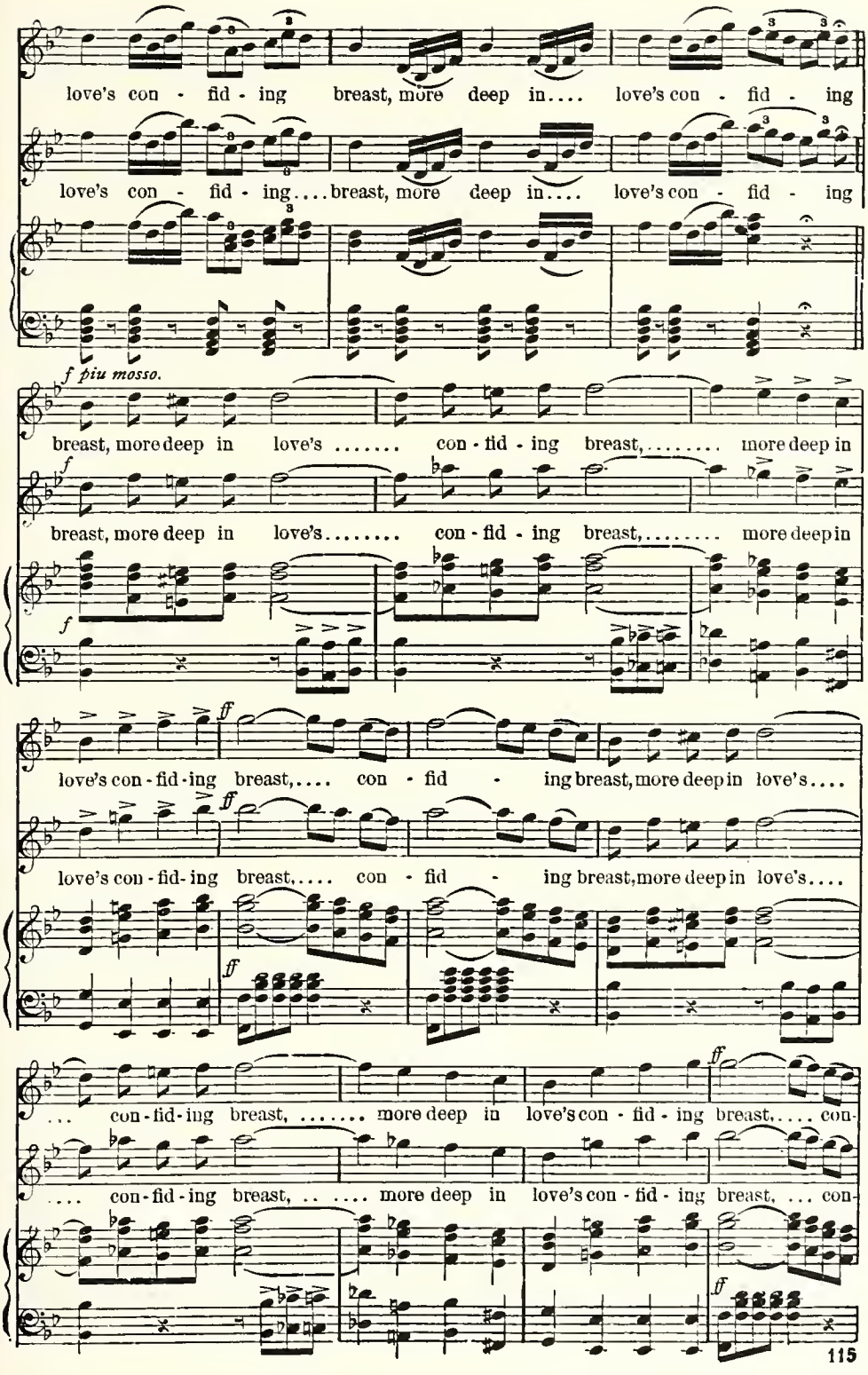
ARLINE. (*With great feeling.*)

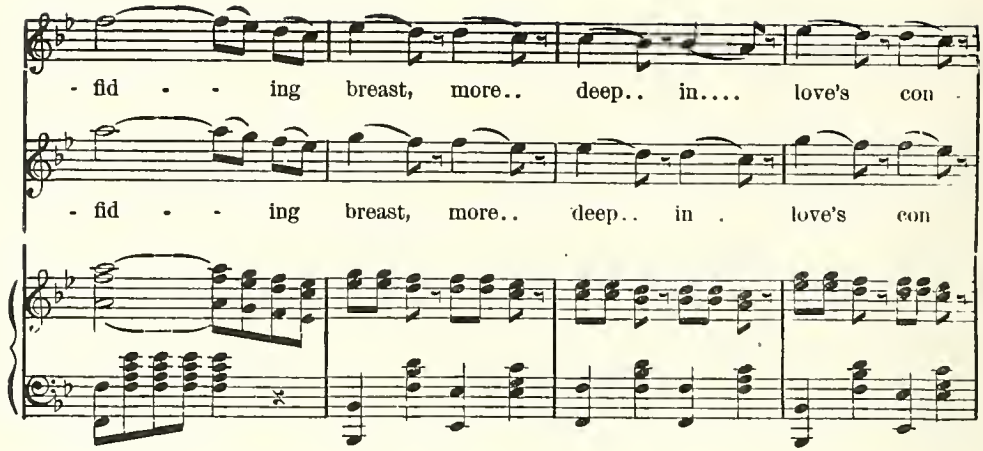


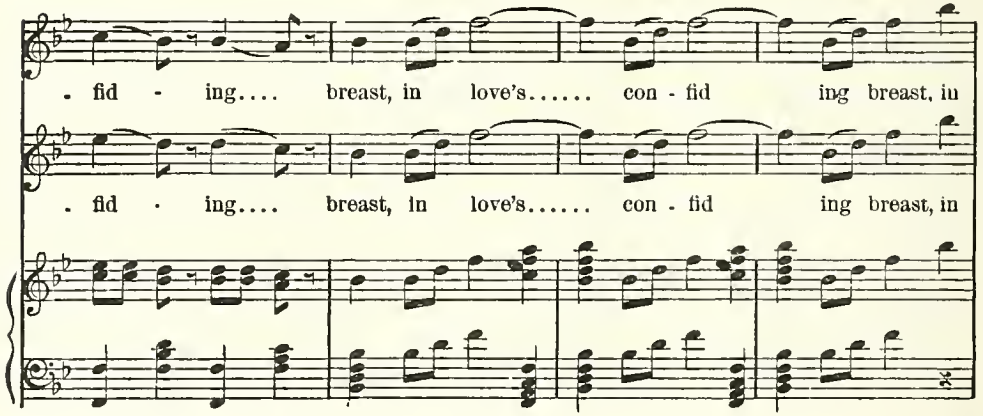

meno mosso.
breast, more deep in.... love's con - fid - ing breast, more deep in
colla parte.
THADDEUS.
love's con - fid - ing breast! And yet few spells have e'er ef - fac'd the
pp stacc
first fond lines that love hath trac'd, and af - ter years have but im-prest more
rall.
a tempo.
deep in love's con-fid - ing breast! and yet few spells have e'er ef - fac'd the
col canto.
a tempo.
rall.
a tempo.
first fond lines that love hath trac'd, and af - ter years have but im-prest more
col canto.
a tempo.

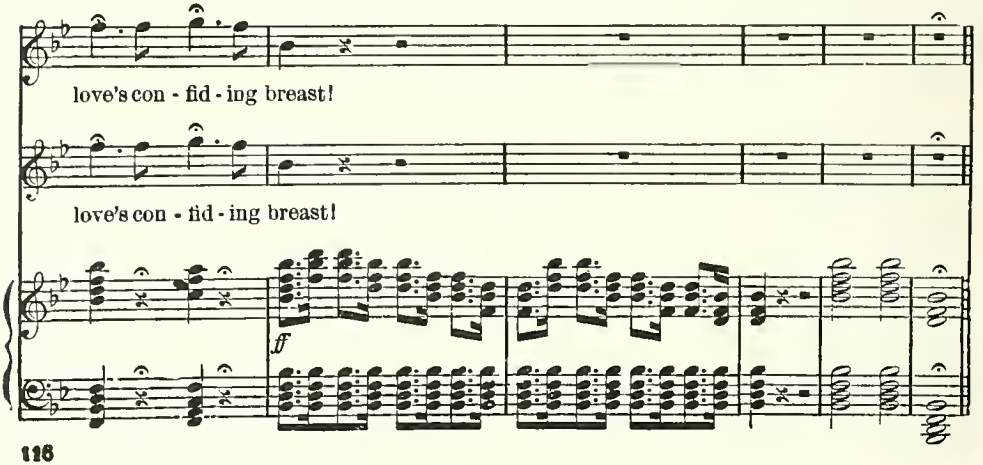

rall.
meno mosso.
deep in love's con-fid - ing breast, more deep in love's con - fid - ing....
meno mosso.
breast, more deep in.... love's con - fid - ing breast.
ARLINE.
Speak,
pp piu mosso.
THADDEUS.
ease my tor - tur'd breast. I'll tell thee
cres.
ARLINE.
all, though I lose the for ev - er. Speak, speak,
f
ff
speak,
Ah!
THADDEUS.
I will tell thee all. Ah!
Tempo imo.
ff
pp stacc.


dolce.
What is the spell hath yet ef - fac'd the first fond lines that love hath trac'd, and
What is the spell hath yet ef - fac'd the first fond lines that love hath trac'd, and
af - ter years have but imprest more deep in love's con - fid - ing breast?
af - ter years have but imprest more deep in love's con - fid - ing breast?
cres.
what is the spell hath yet ef - fac'd the first fond lines that love hath trac'd, and
what is the spell hath yet ef - fac'd the first fond lines that love hath trac'd, and
col canto.
meno mosso.
af - ter years have but imprest more deep in love's con-fid - ing breast, more deep in
af - ter years have but imprest more deep in love's con-fid - ing breast, more deep in


love's con - fid - ing breast, more deep in.... love's con - fid - ing
love's con - fid - ing....breast, more deep in.... love's con - fid - ing
f piu mosso.
breast, more deep in love's ..... con - fid - ing breast,..... more deep in
f
breast, more deep in love's..... con - fid - ing breast,..... more deep in
f
ff
love's con - fid - ing breast,.... con - fid - ing breast, more deep in love's....
ff
love's con - fid - ing breast,.... con - fid - ing breast, more deep in love's....
ff
... con - fid - ing breast, ... more deep in love's con - fid - ing breast,.... con-
.... con - fid - ing breast, ... more deep in love's con - fid - ing breast, ... con-
ff


- fid - - ing breast, more.. deep.. in.... love's con -
- fid - - ing breast, more.. deep.. in . love's con


- fid - ing.... breast, in love's..... con - fid ing breast, in
- fid - ing.... breast, in love's..... con - fid ing breast, in


love's con - fid - ing breast!
love's con - fid - ing breast!
ff

(*At the end of the duet,* THADDEUS *throws himself, in an ecstasy, at the feet of* ARLINE, *and is bathing her hand with kisses, when the back curtains of the tent are withdrawn, and the* QUEEN *appears, pale, and trembling with passion. She advances toward* ARLINE, *and pointing to* THADDEUS—)

QUEEN. And dare you aspire to the love of him who possesses the heart of your queen?

ARLINE. I possess *his* heart, and will yield the possession to no one. He is the savior of my life, and the only friend I have in all the tribe; he has sworn how much he loves me.

QUEEN. Loves you?

ARLINE. Yes: let him speak for himself, and choose between us.

QUEEN. Be it so.

(THADDEUS, *who has been anxiously watching the two, here runs and embraces* ARLINE. *She surveys the* QUEEN *with an air of triumph.*)

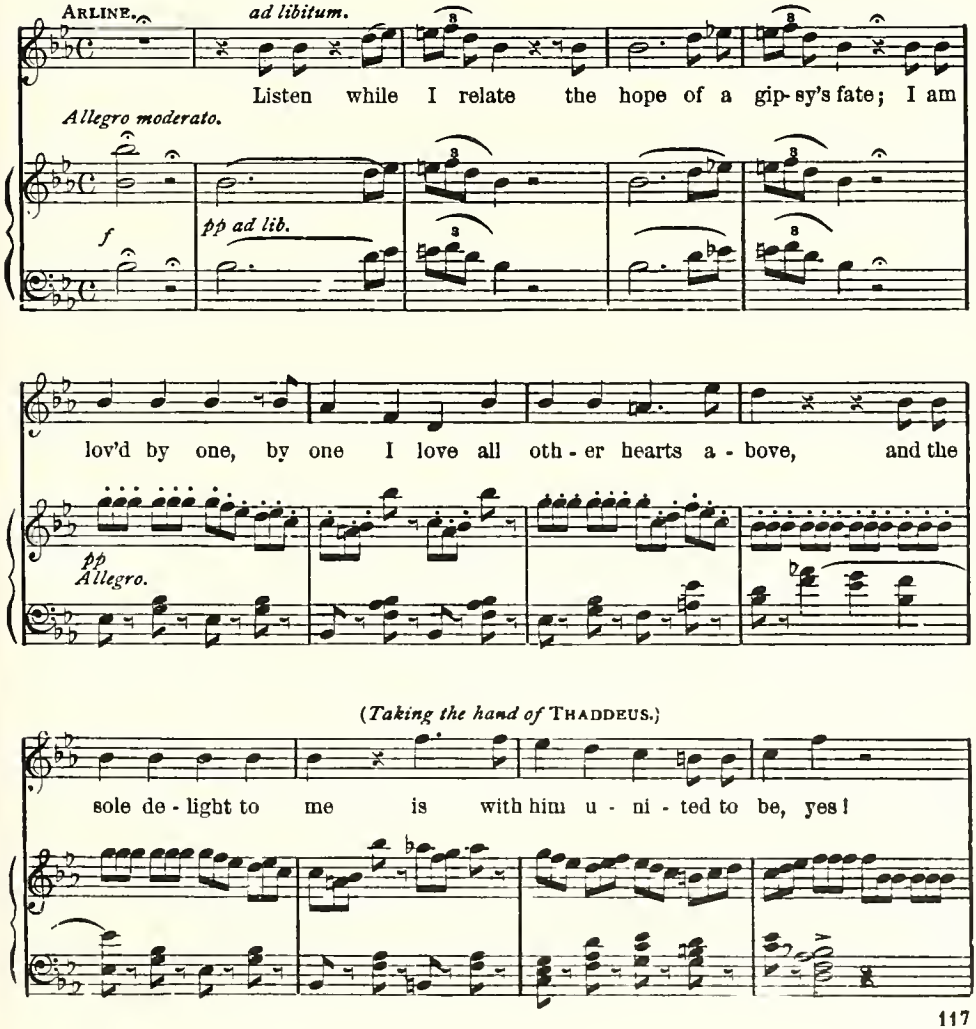
ARLINE. (*To the* QUEEN.) I made no idle boast. (*Then to* THADDEUS—) Summon our comrades hither.

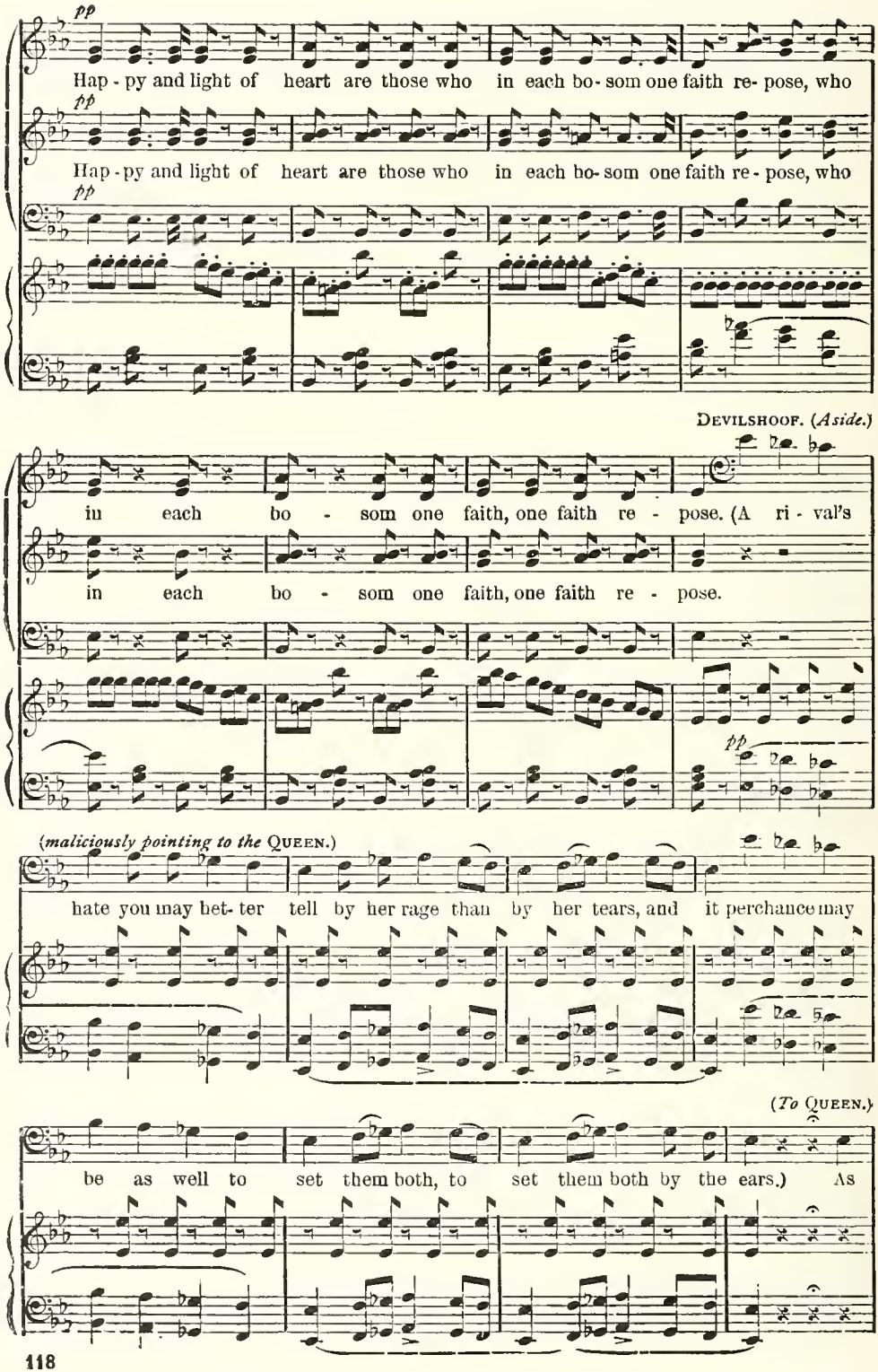
(*The* QUEEN *is standing in the centre, while* THADDEUS *calls the Gipsies together, who enter on all sides and surround the* QUEEN, *and appear to ask what is going on.*)

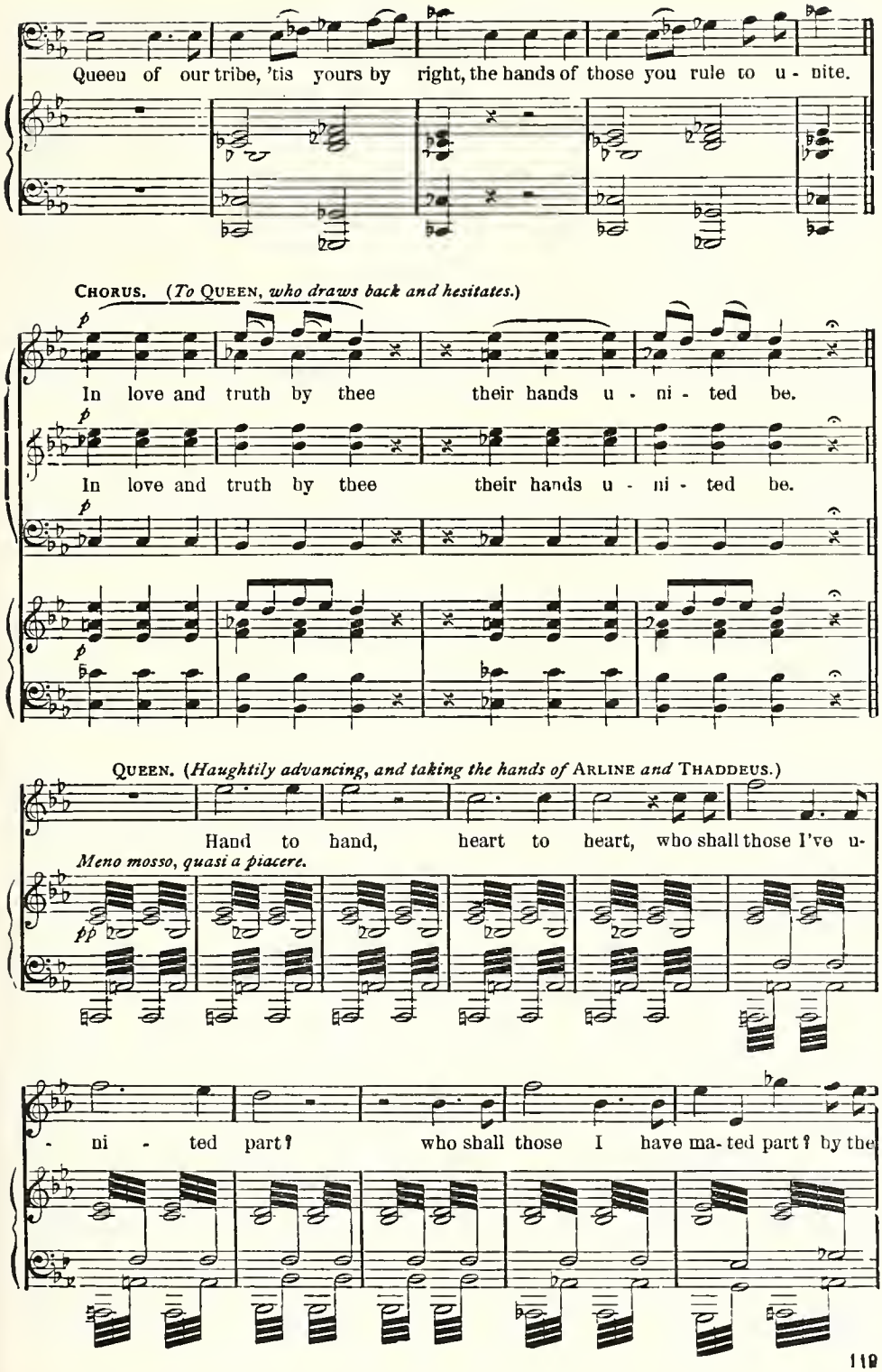
(*Trumpet sounds twice, then segue.*)

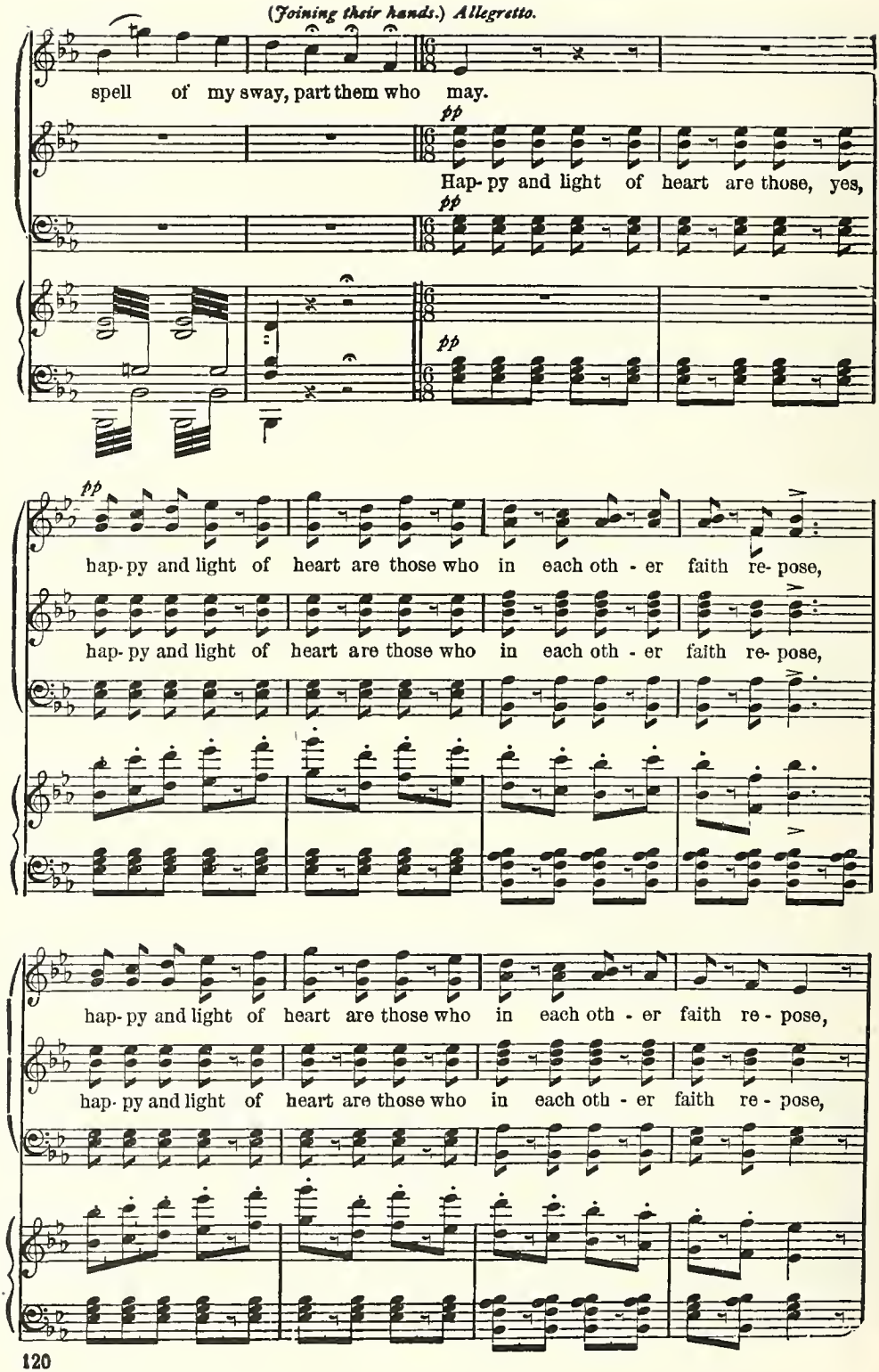
HAPPY AND LIGHT OF HEART.

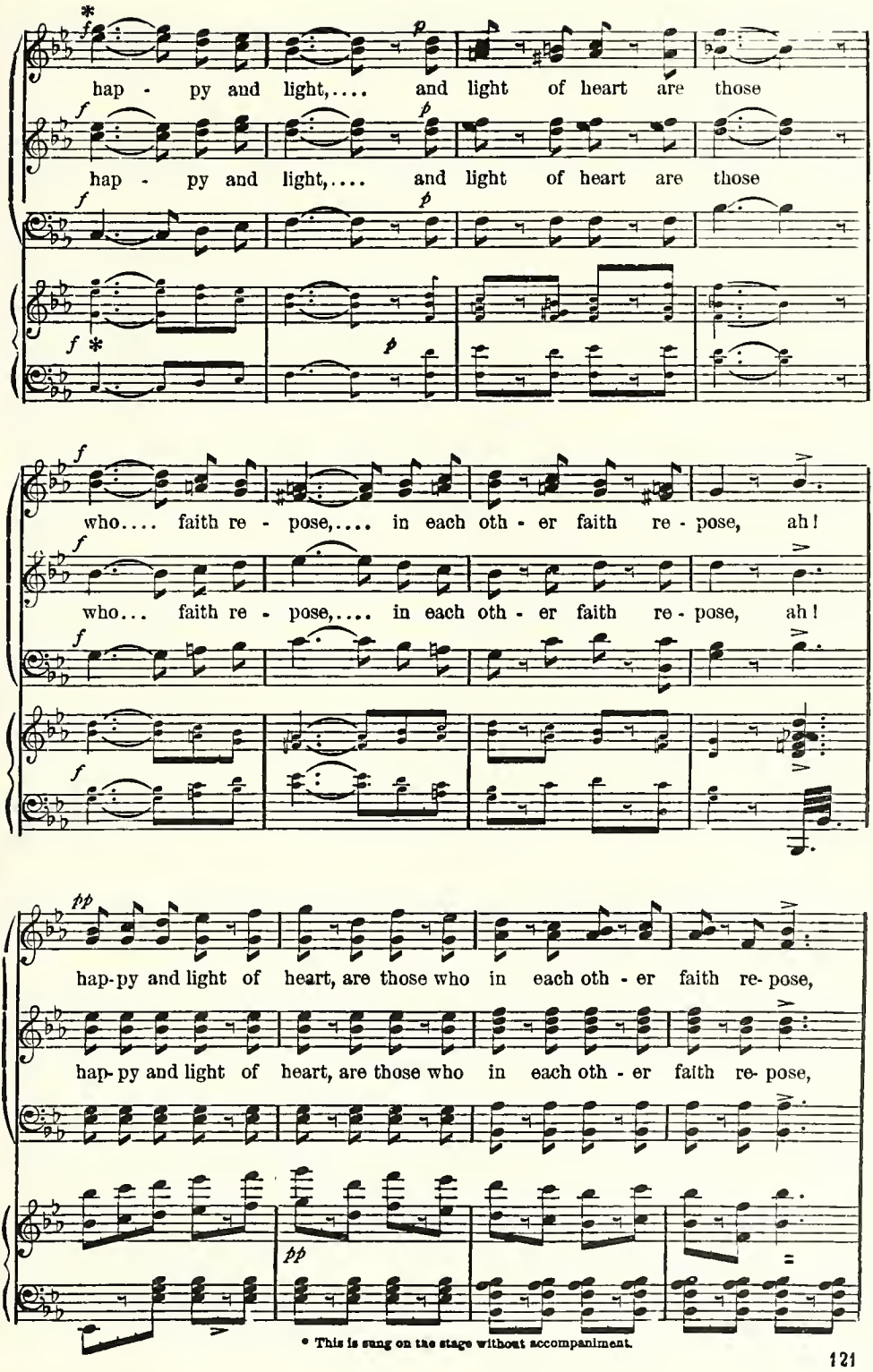
Recitative and Chorus.



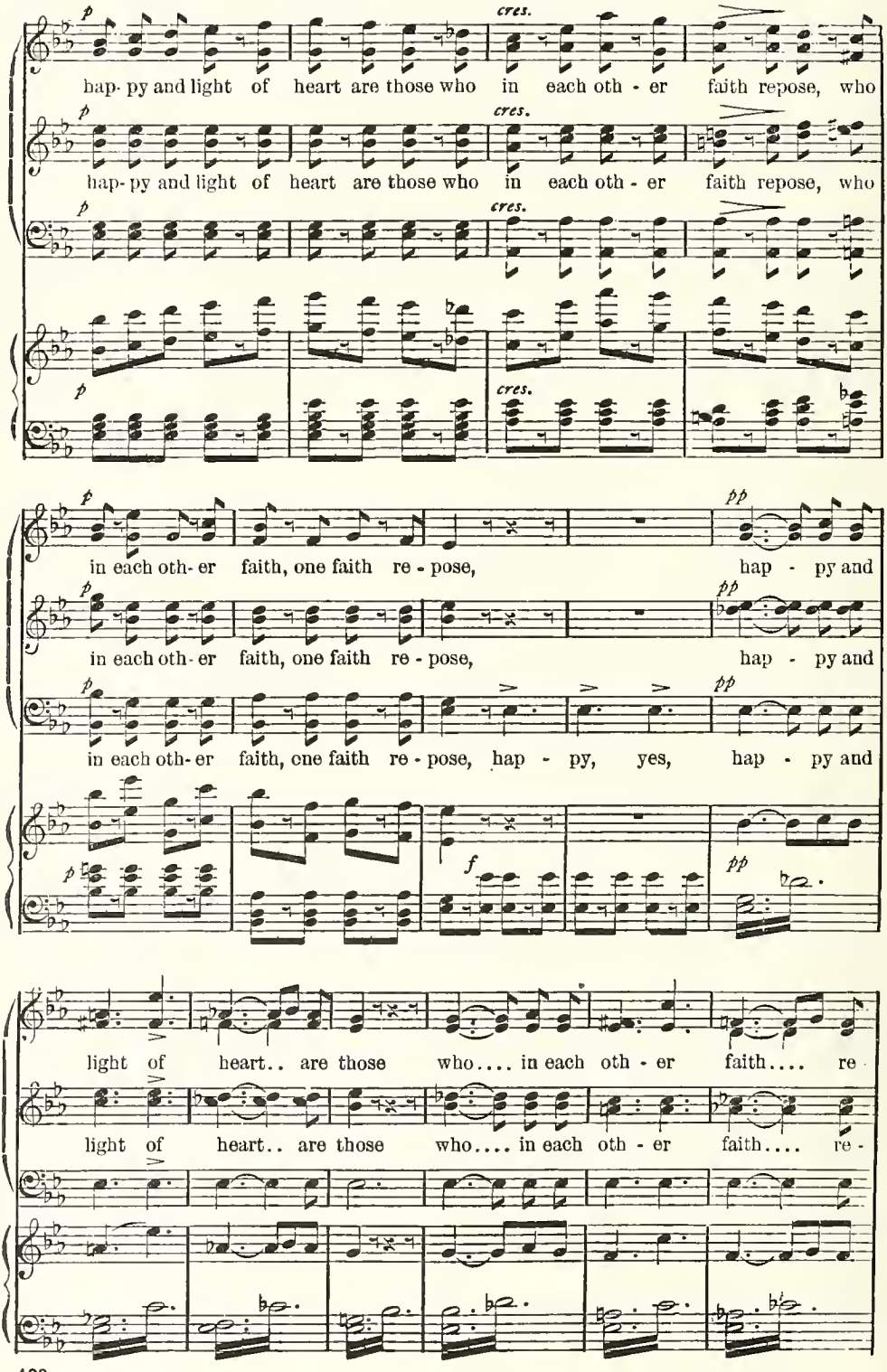

pp
Hap - py and light of heart are those who in each bo - som one faith re - pose, who
pp
Hap - py and light of heart are those who in each bo - som one faith re - pose, who
pp
DEVILSHOOF. (Aside.)
in each bo - som one faith, one faith re - pose. (A ri - val's
in each bo - som one faith, one faith re - pose.
pp
(maliciously pointing to the QUEEN.)
hate you may bet - ter tell by her rage than by her tears, and it perchance may
(To QUEEN.)
be as well to set them both, to set them both by the ears.) As

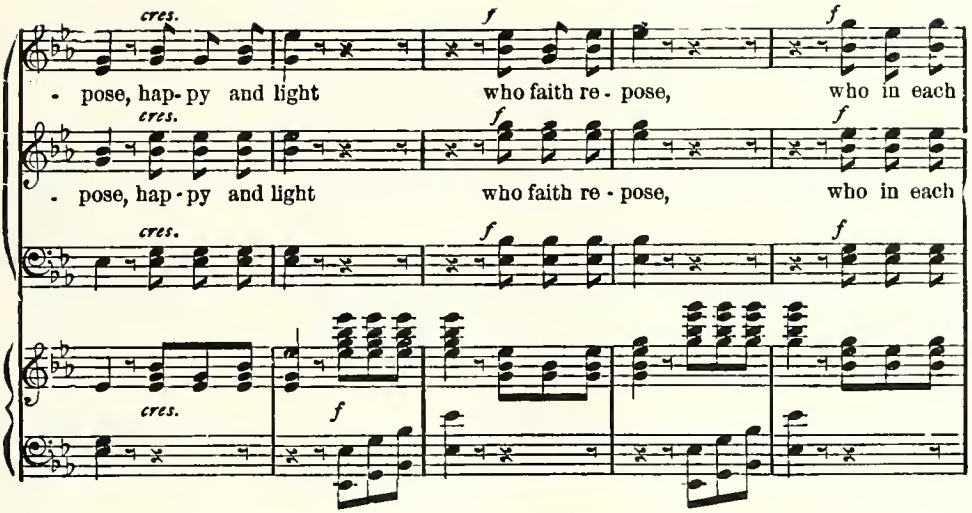

Queen of our tribe, 'tis yours by right, the hands of those you rule to u - nite.
CHORUS. (To QUEEN, who draws back and hesitates.)
In love and truth by thee their hands u - ni - ted be.
In love and truth by thee their hands u - ni - ted be.
QUEEN. (Haughtily advancing, and taking the hands of ARLINE and THADDEUS.)
Hand to hand, heart to heart, who shall those I've u-
Meno mosso, quasi a piacere.
- ni - ted part? who shall those I have ma-ted part? by the

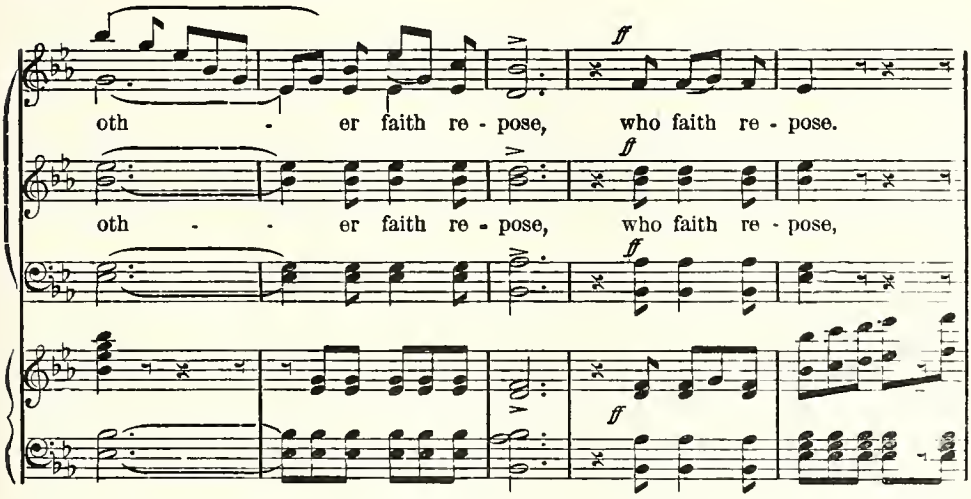

(Joining their hands.) Allegretto.
spell of my sway, part them who may.
pp
Hap- py and light of heart are those, yes,
pp
pp
hap- py and light of heart are those who in each oth - er faith re- pose,
hap- py and light of heart are those who in each oth - er faith re- pose,
hap- py and light of heart are those who in each oth - er faith re - pose,
hap- py and light of heart are those who in each oth - er faith re - pose,



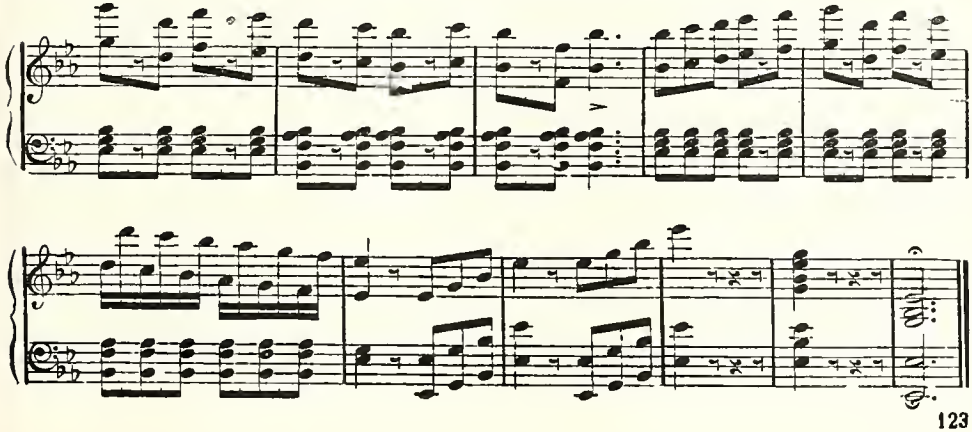
* This is sung on the stage without accompaniment.


p
cres.
hap- py and light of heart are those who in each oth - er faith repose, who
hap- py and light of heart are those who in each oth - er faith repose, who
in each oth- er faith, one faith re - pose, hap - py and
in each oth- er faith, one faith re - pose, hap - py and
in each oth- er faith, one faith re - pose, hap - py, yes, hap - py and
pp
f
light of heart.. are those who.... in each oth - er faith.... re
light of heart.. are those who.... in each oth - er faith.... re -

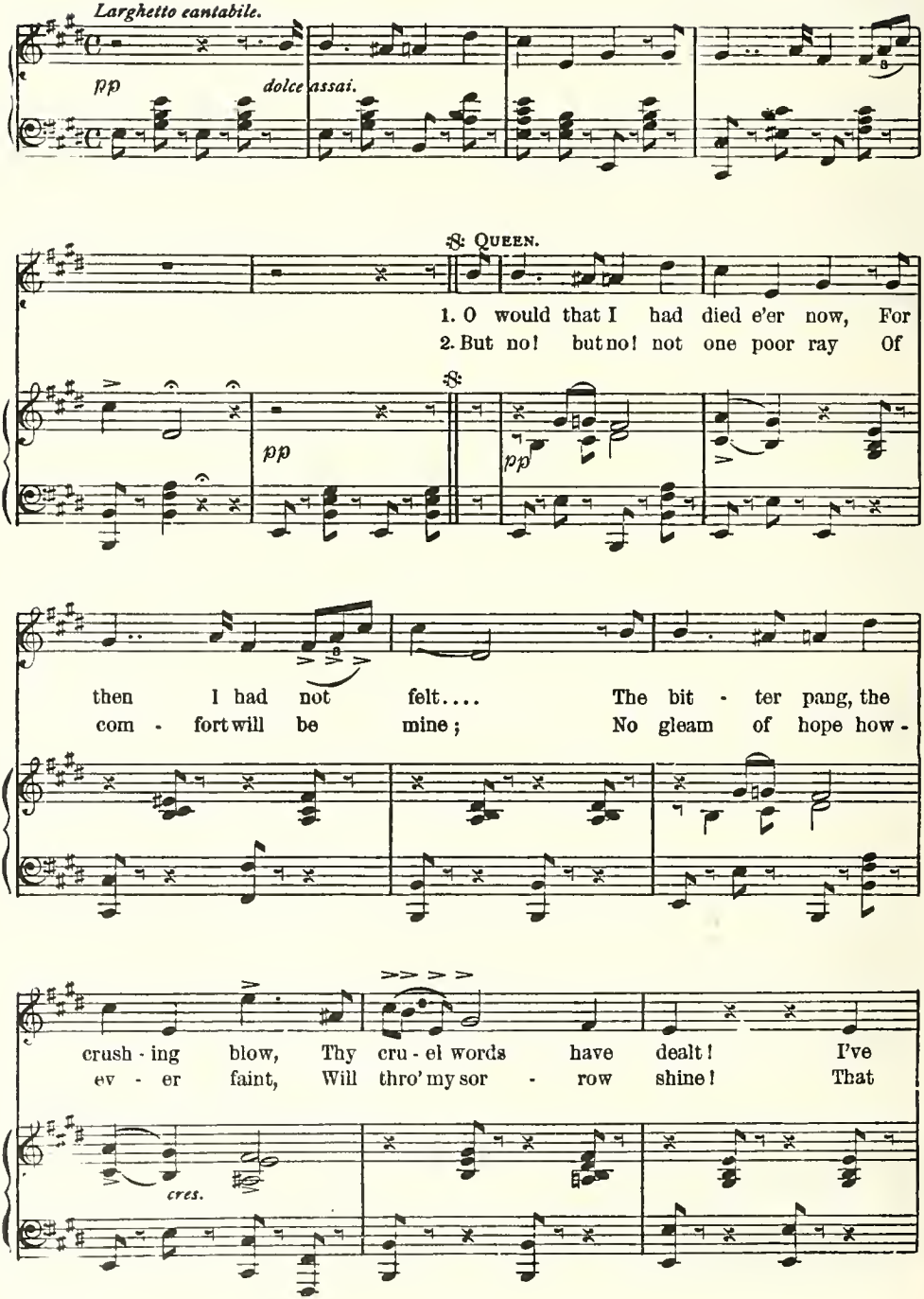


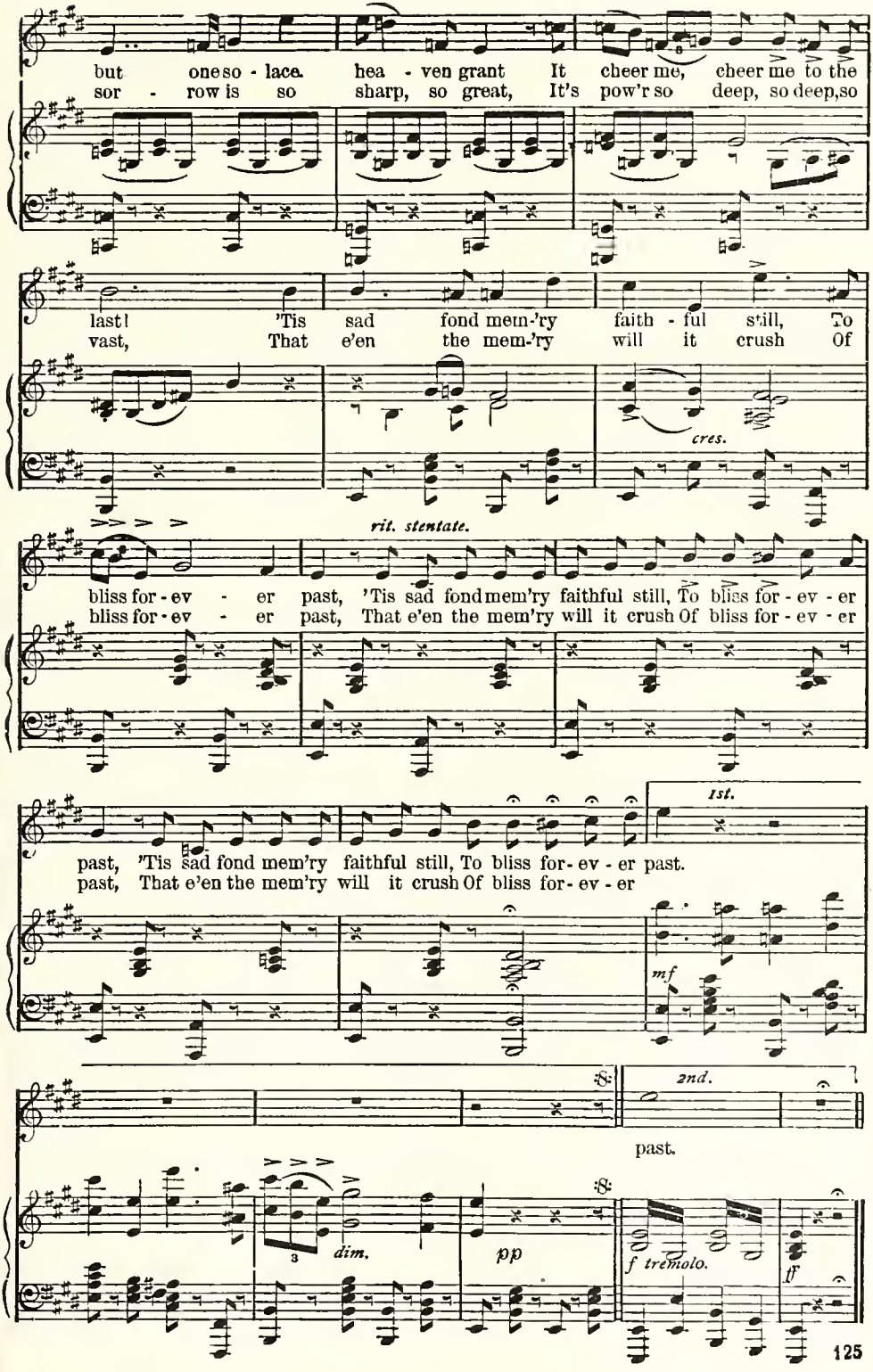


Chorus lie down, assuming picturesque attitudes. QUEEN *comes forward, then segue Ballad.*



BLISS FOR EVER PAST



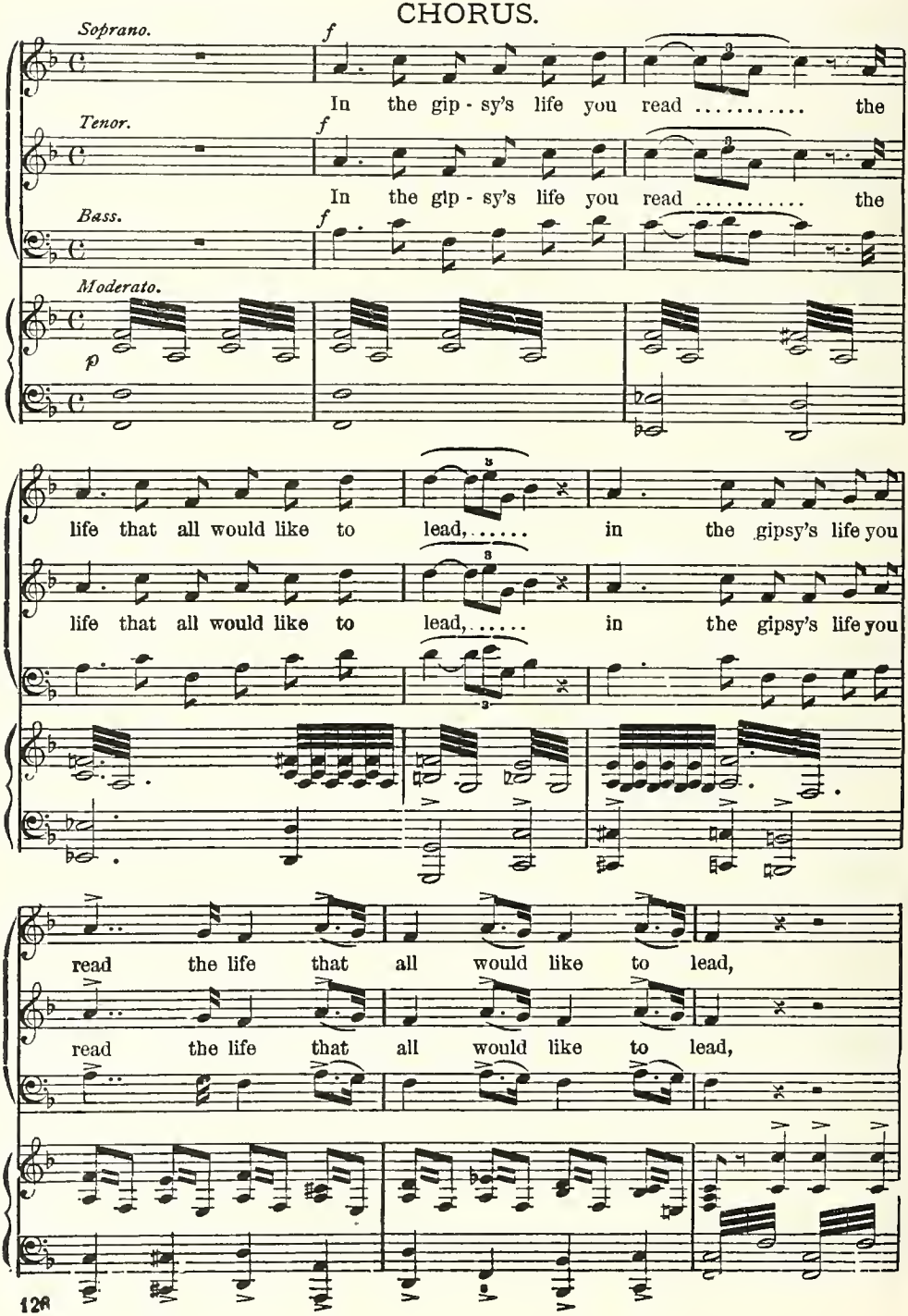

but one so - lace. hea - ven grant It cheer me, cheer me to the
sor - row is so sharp, so great, It's pow'r so deep, so deep, so
last! 'Tis sad fond mem-'ry faith - ful still, To
vast, That e'en the mem-'ry will it crush Of
cres.
rit. stentate.
bliss for - ev - er past, 'Tis sad fond mem'ry faithful still, To bliss for - ev - er
bliss for - ev - er past, That e'en the mem'ry will it crush Of bliss for - ev - er
1st.
past, 'Tis sad fond mem'ry faithful still, To bliss for - ev - er past.
past, That e'en the mem'ry will it crush Of bliss for - ev - er
mf
2nd.
past.
3
dim.
pp
f tremolo.
ff

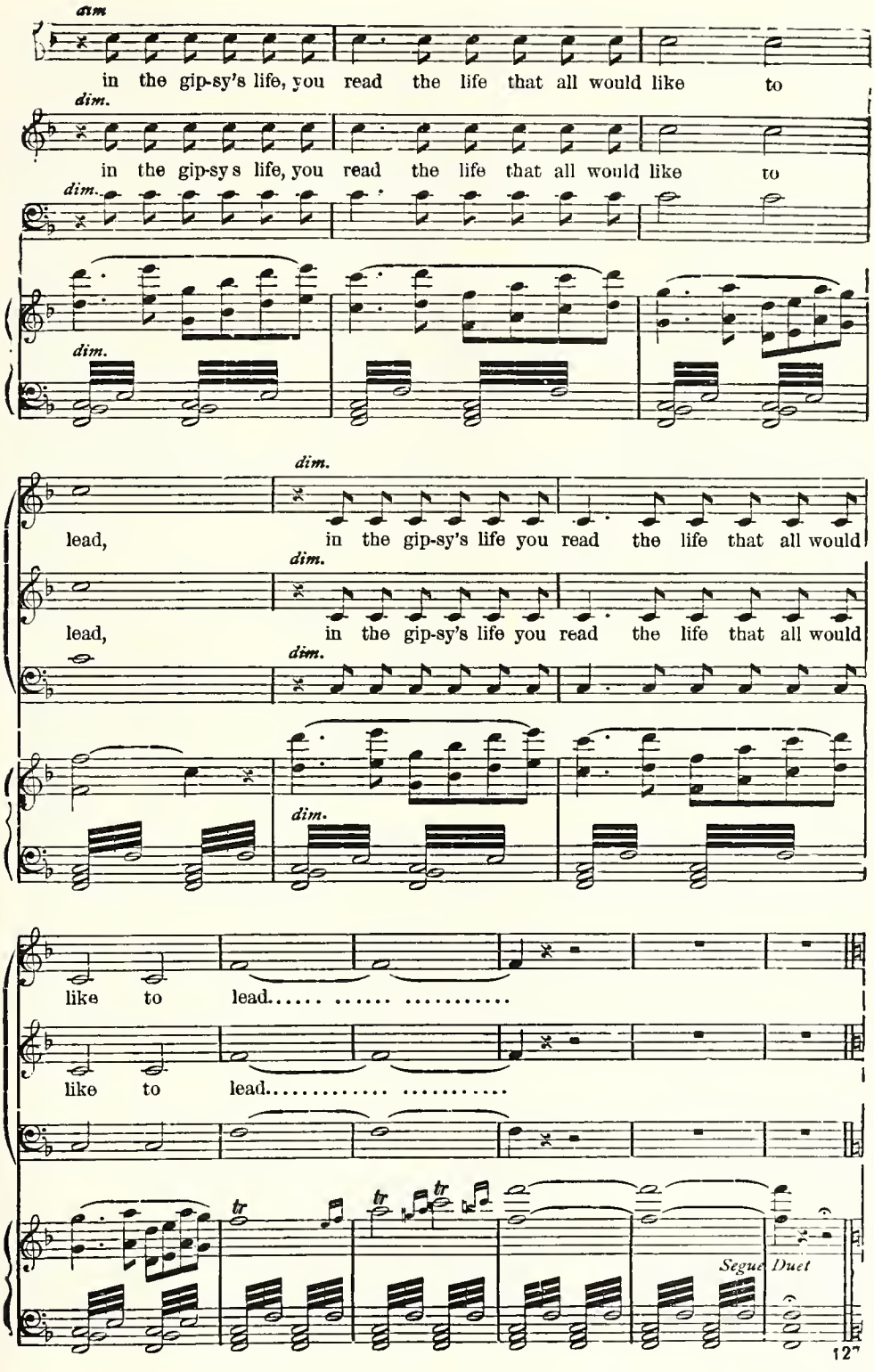
(*During this scene the stage has been growing somewhat lighter. Gipsy enters.*)

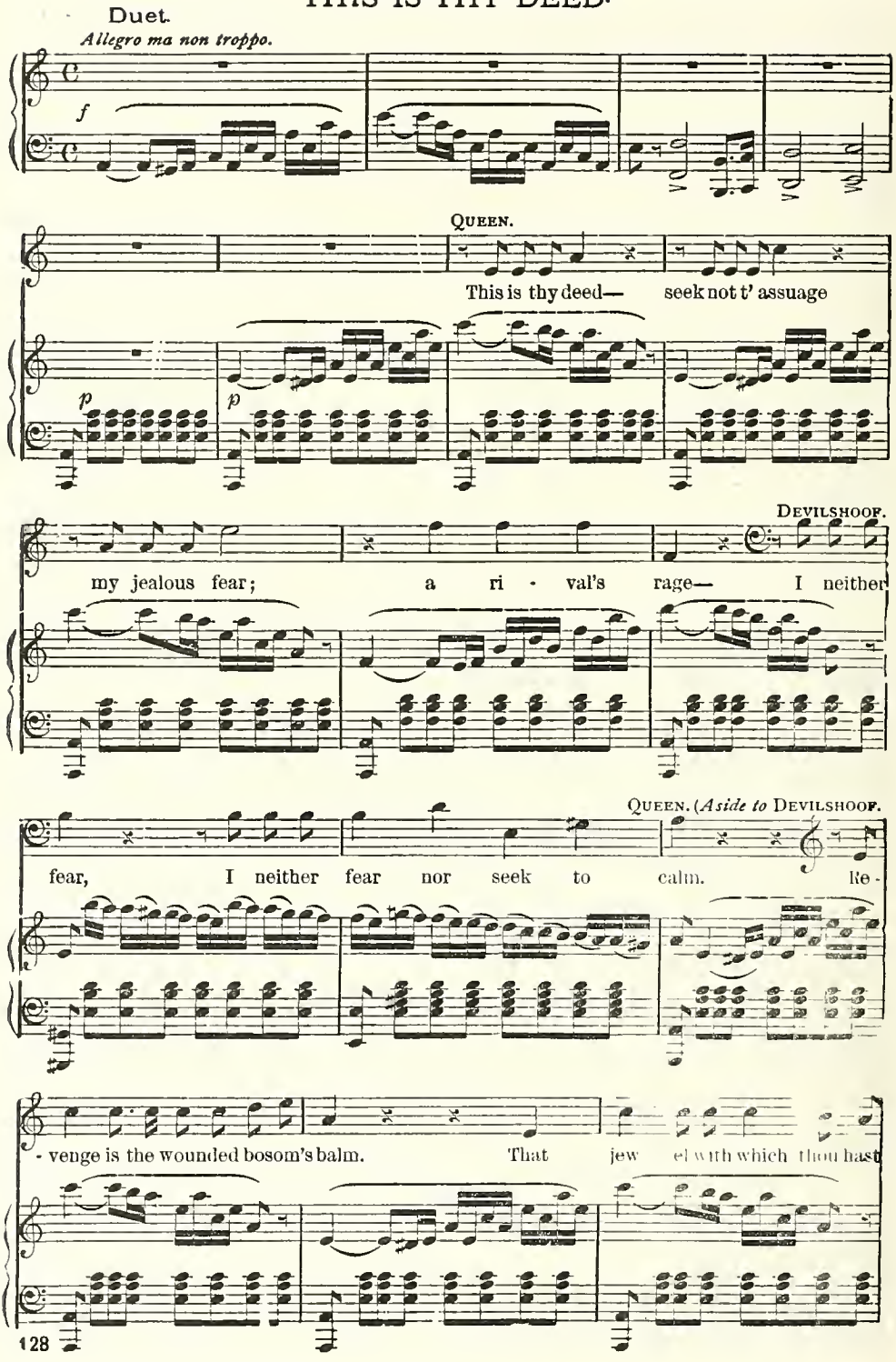
GIPSY. Morning is beginning to dawn, and crowds of people are already flocking towards the fair: the sports begin with daylight.

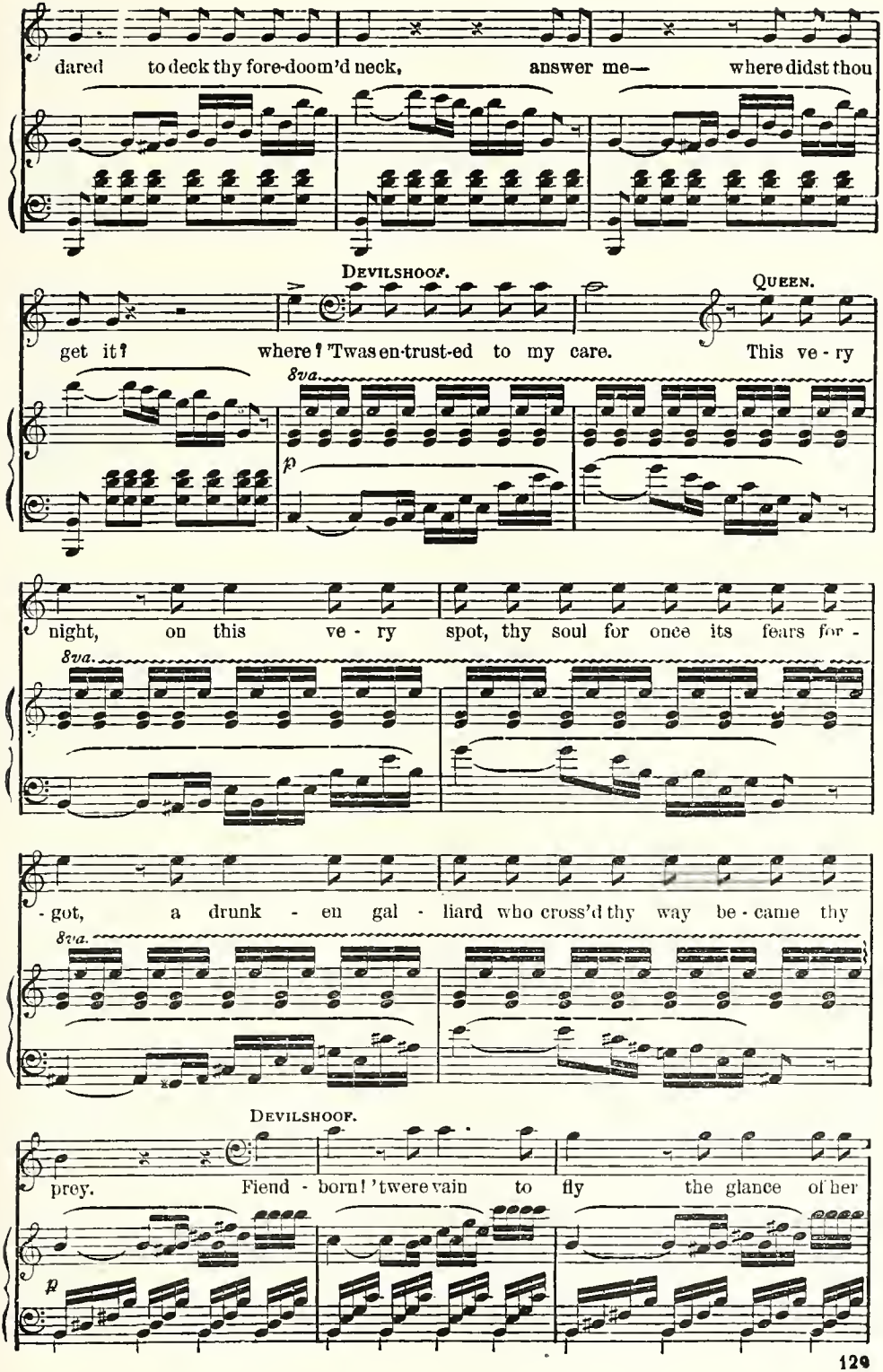
QUEEN. Summon the rest of the tribe, and meet me forthwith in the public square. (*To* DEVILSHOOF.) Do you remain to bear my further orders. (*Exeunt* THADDEUS *and* ARLINE, *hand in hand, followed by the other Gipsies repeating chorus.*)

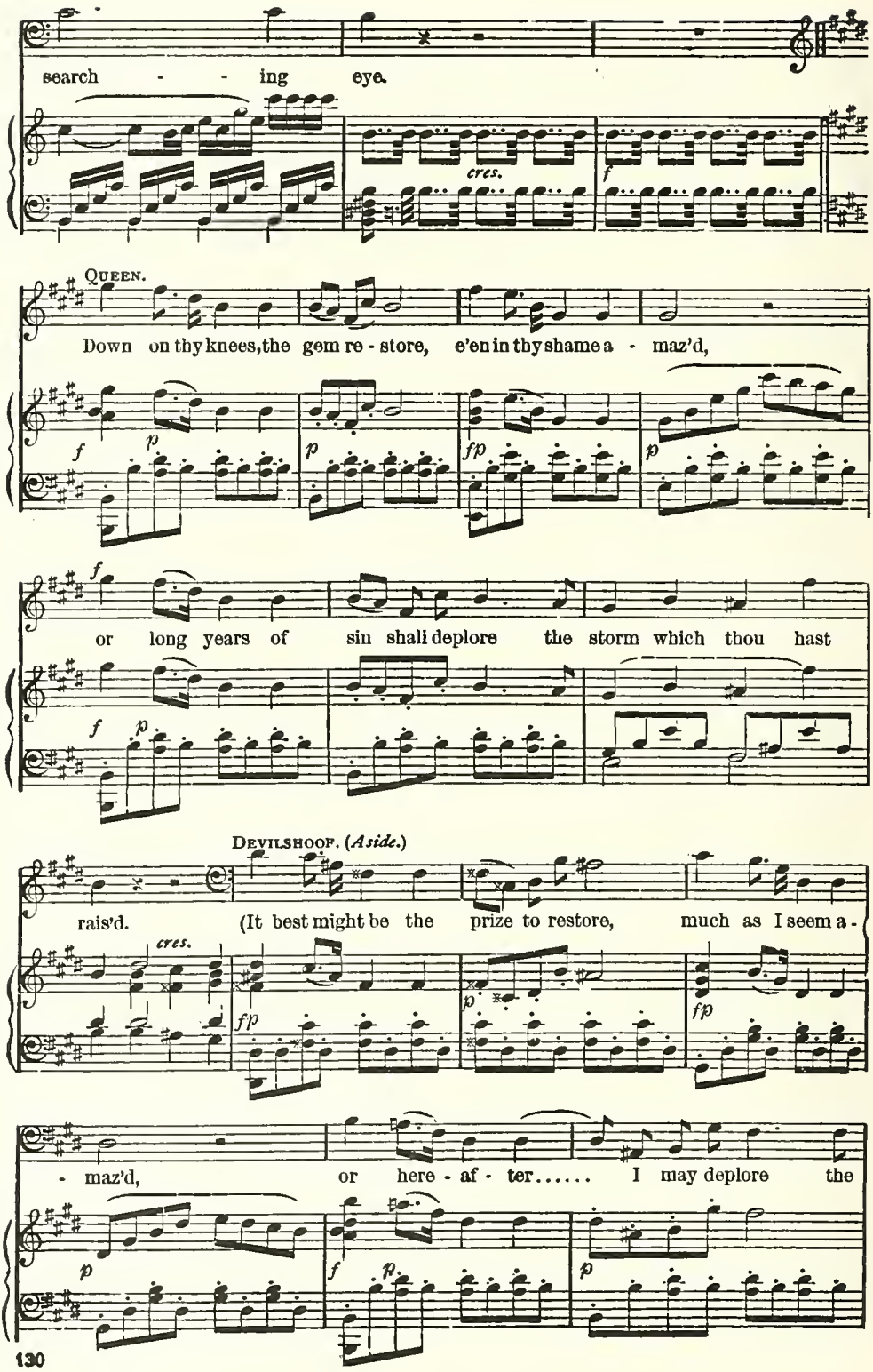
CHORUS.

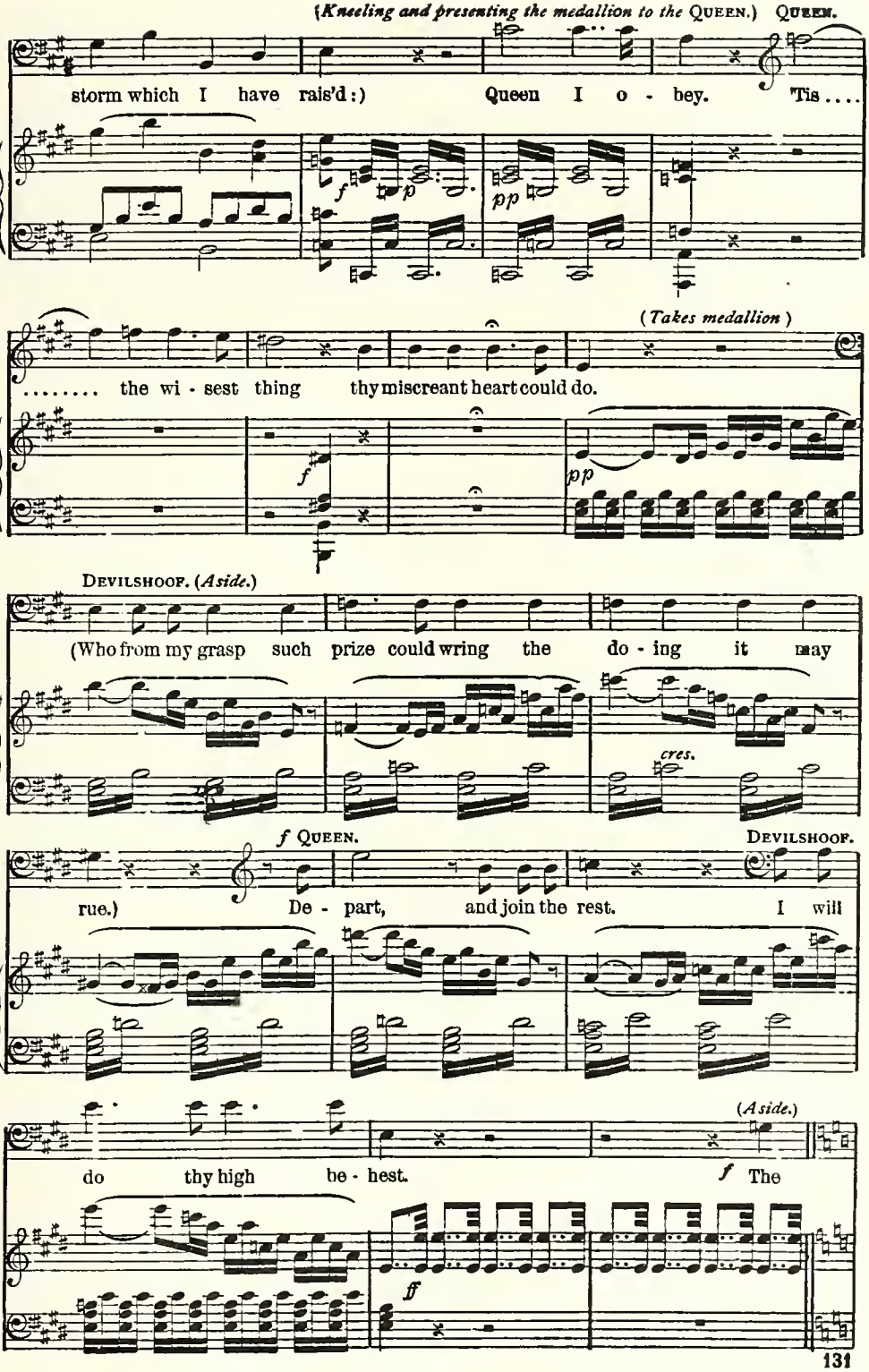


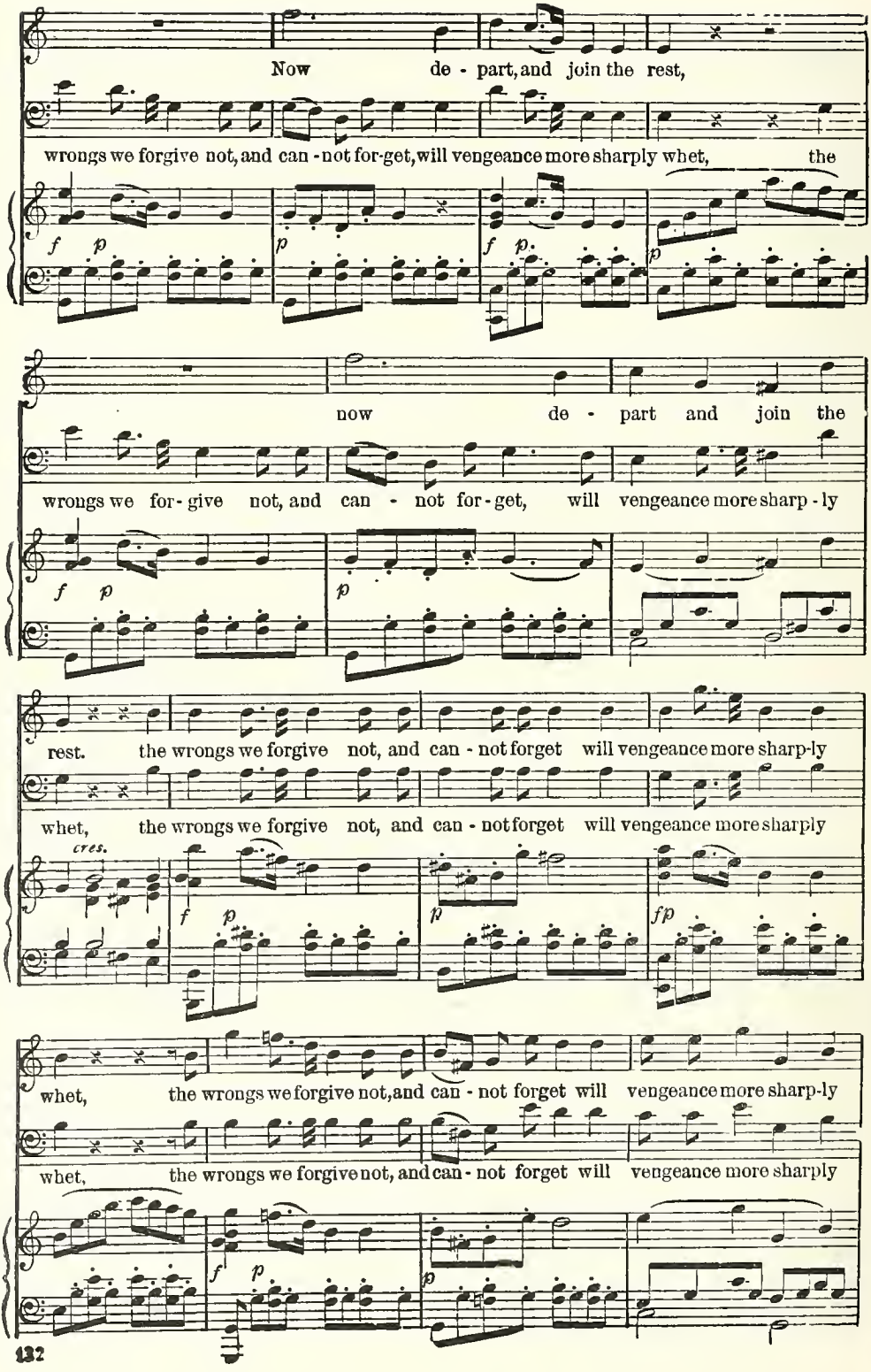

dim
in the gip-sy's life, you read the life that all would like to
dim.
in the gip-sy's life, you read the life that all would like to
dim.
dim.
lead, in the gip-sy's life you read the life that all would
dim.
lead, in the gip-sy's life you read the life that all would
dim.
dim.
like to lead.....
like to lead.....
tr
tr
tr
Segue Duet

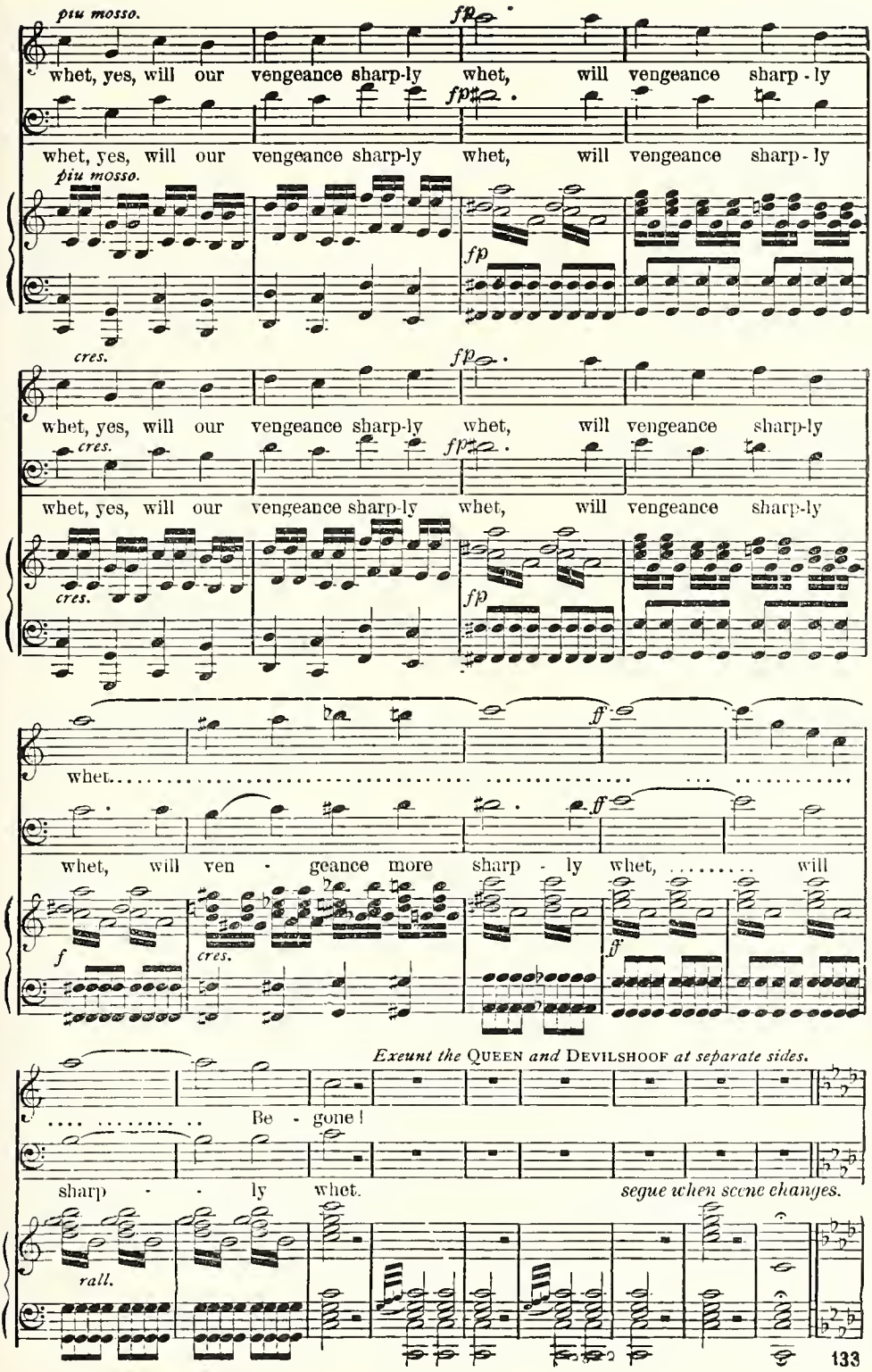

Duet.
Allegro ma non troppo.
f
QUEEN.
This is thy deed— seek not t' assuage
p
p
DEVILSHOOF.
my jealous fear; a ri - val's rage— I neither
QUEEN. (Aside to DEVILSHOOF.
fear, I neither fear nor seek to calm. Re -
- venge is the wounded bosom's balm. That jew el with which thou hast


dared to deck thy fore-doom'd neck, answer me— where didst thou
DEVILSHOOF.
QUEEN.
get it? where? 'Twas en-trust-ed to my care. This ve - ry
8va.
p
night, on this ve - ry spot, thy soul for once its fears for -
8va.
- got, a drunk - en gal - liard who cross'd thy way be - came thy
8va.
DEVILSHOOF.
prey. Fiend - born! 'twere vain to fly the glance of her
p


search - - ing eye.
cres.
f
QUEEN.
Down on thy knees, the gem re - store, e'en in thy shame a - maz'd,
f
p
p
fp
p
f
or long years of sin shall deplore the storm which thou hast
f
p
DEVILSHOOF. (Aside.)
rais'd. (It best might be the prize to restore, much as I seem a -
cres.
fp
p
fp
- maz'd, or here - af - ter..... I may deplore the
p
f
p
p


(Kneeling and presenting the medallion to the QUEEN.) QUEEN.
storm which I have rais'd:) Queen I o - bey. 'Tis ....
f p pp
(Takes medallion)
..... the wi - sest thing thy miscreant heart could do.
f pp
DEVILSHOOF. (Aside.)
(Who from my grasp such prize could wring the do - ing it may
cres.
f QUEEN. DEVILSHOOF.
rue.) De - part, and join the rest. I will
(Aside.)
do thy high be - hest. f The
ff

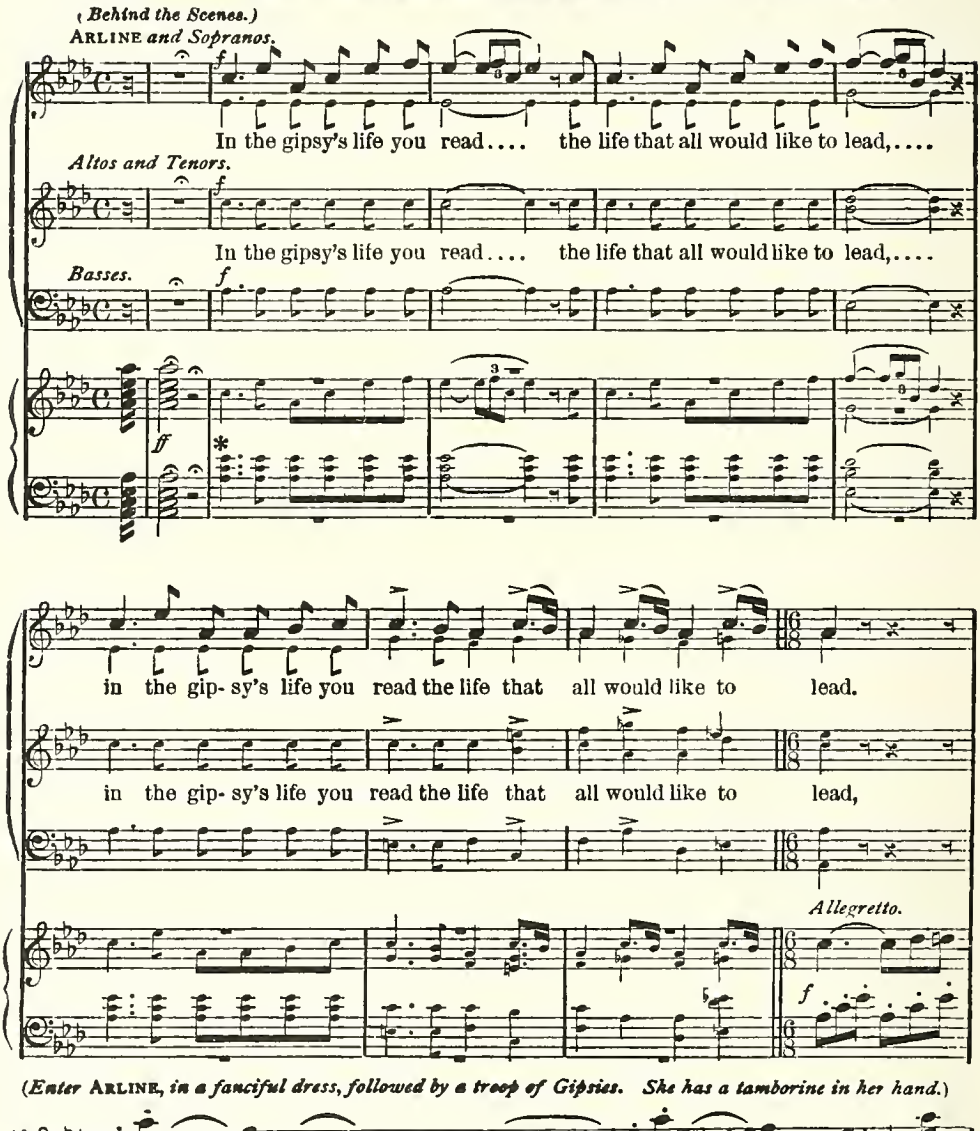

Now de - part, and join the rest,
wrongs we forgive not, and can - not for-get, will vengeance more sharply whet, the
now de - part and join the
wrongs we for - give not, and can - not for - get, will vengeance more sharp - ly
rest. the wrongs we forgive not, and can - not forget will vengeance more sharp-ly
whet, the wrongs we forgive not, and can - not forget will vengeance more sharply
cres.
whet, the wrongs we forgive not, and can - not forget will vengeance more sharp-ly
whet, the wrongs we forgive not, and can - not forget will vengeance more sharply


piu mosso.
fp
whet, yes, will our vengeance sharp-ly whet, will vengeance sharp - ly
fp
whet, yes, will our vengeance sharp-ly whet, will vengeance sharp - ly
piu mosso.
fp
cres.
fp
whet, yes, will our vengeance sharp-ly whet, will vengeance sharp-ly
cres.
fp
whet, yes, will our vengeance sharp-ly whet, will vengeance sharp-ly
cres.
fp
ff
whet.....
ff
whet, will ven - geance more sharp - ly whet, ... will
f
cres.
ff
Exeunt the QUEEN and DEVILSHOOF at separate sides.
.... Be - gone!
sharp - - ly whet.
segue when scene changes.
rall.

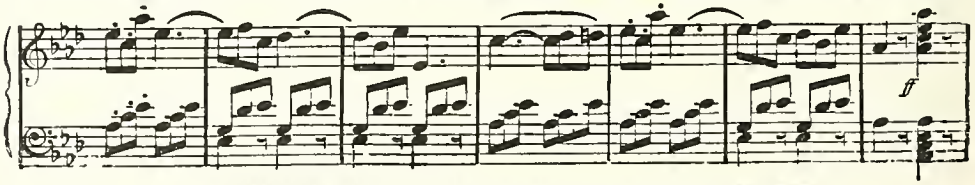
COME WITH THE GIPSY BRIDE.

Song with Chorus.

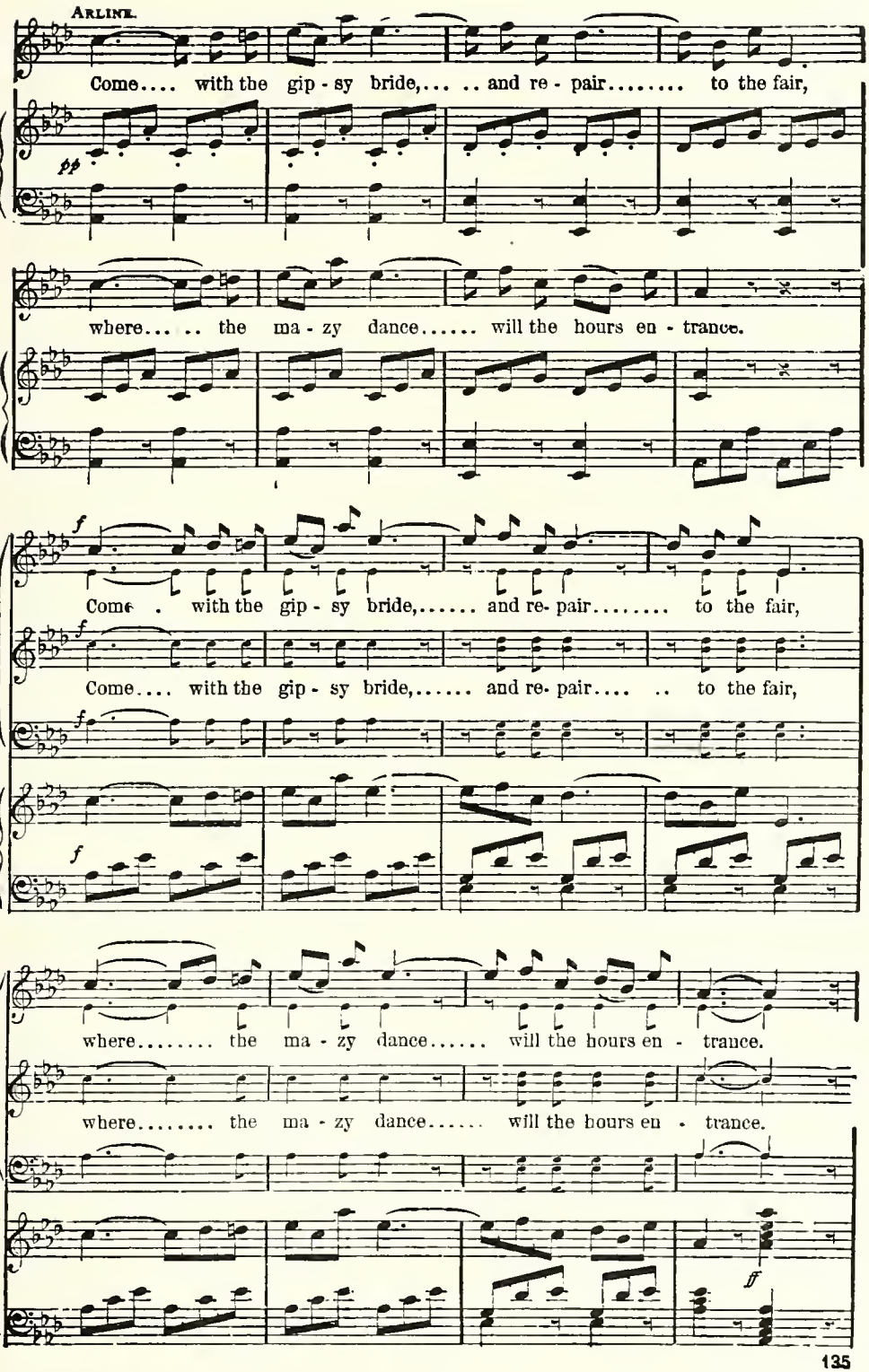
N. B. If sung without the Chorus, the small notes in the Accompaniment should be played as a substitute for the voices.

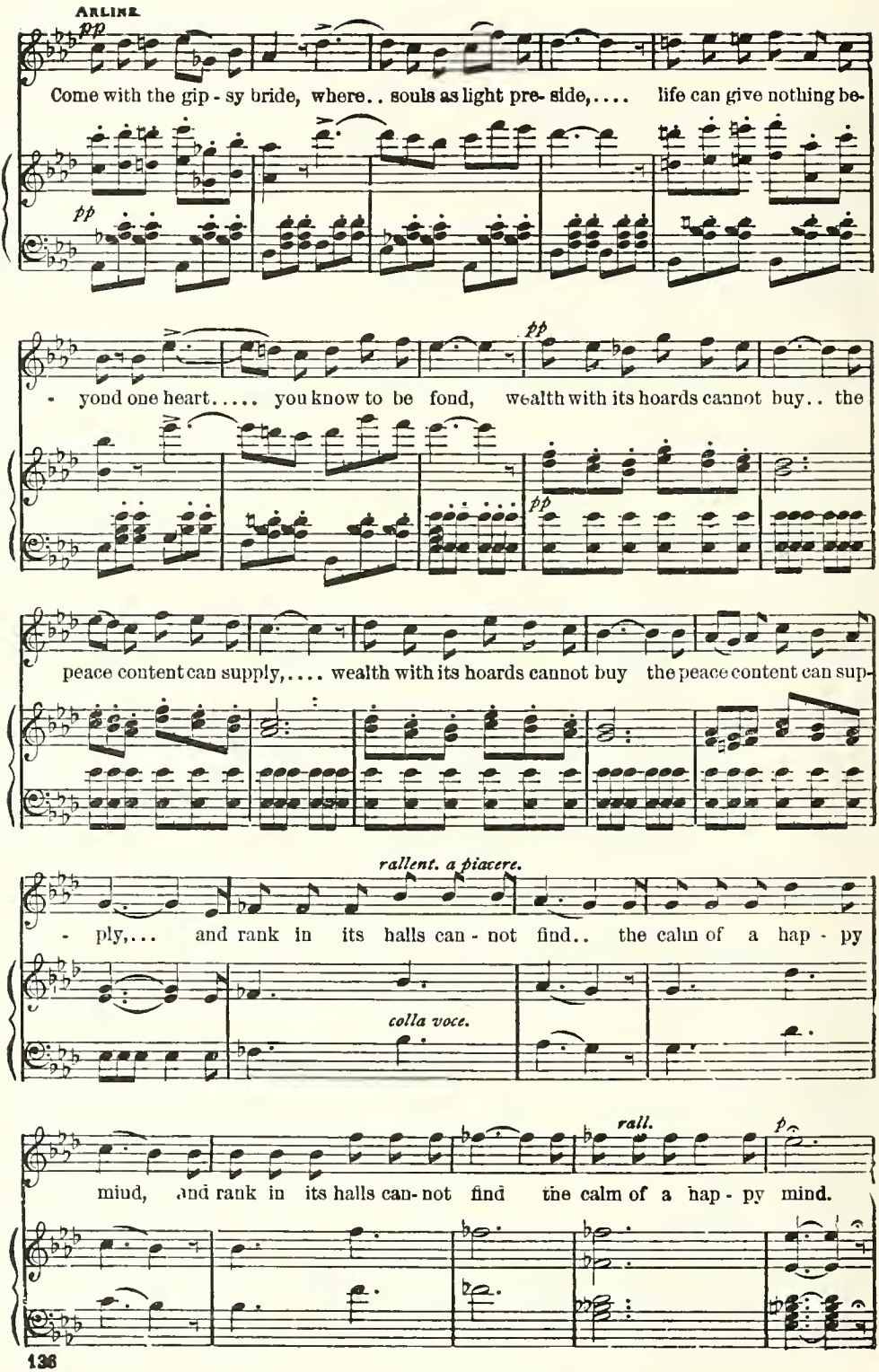


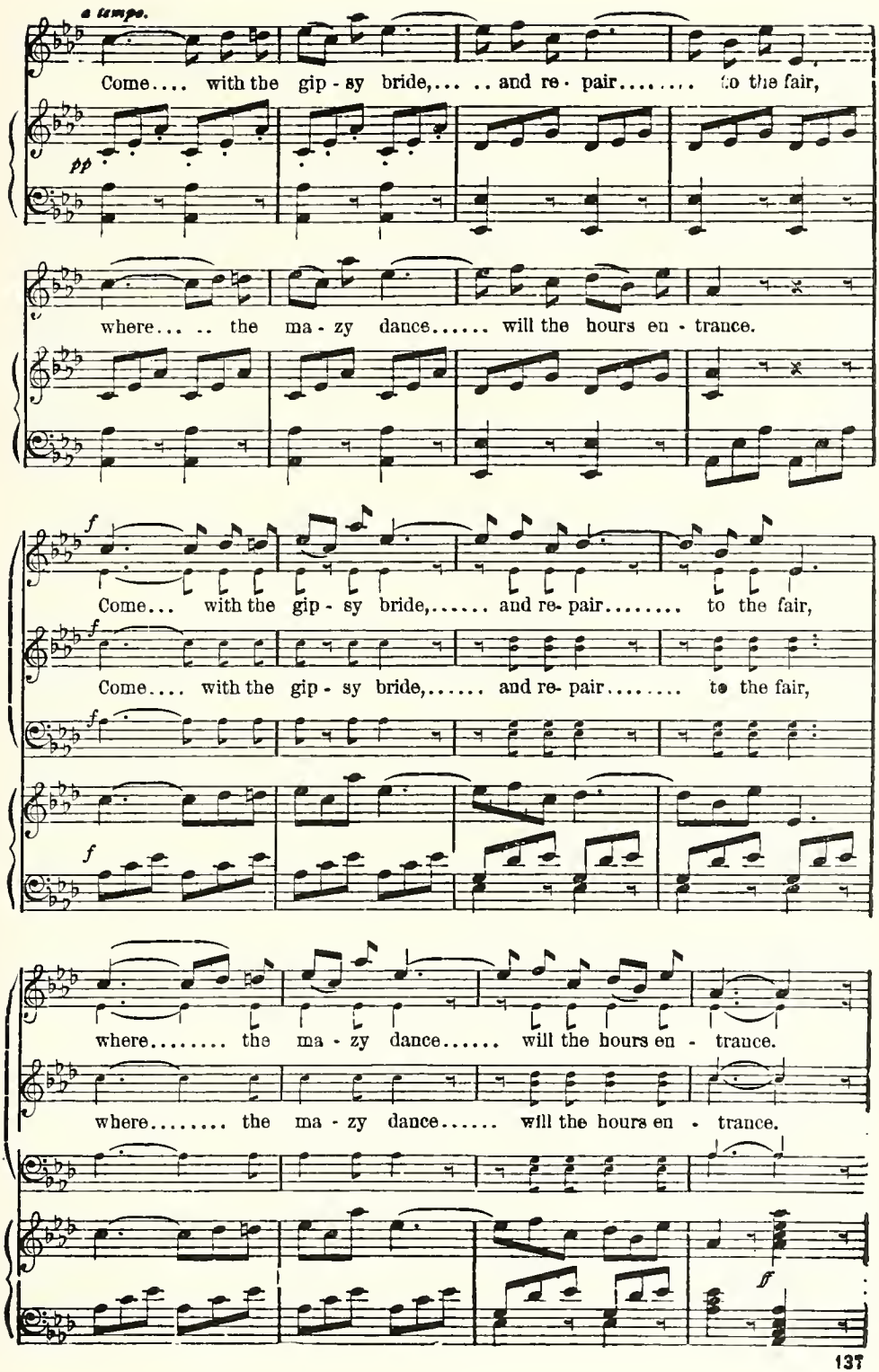
(*Enter* ARLINE, *in a fanciful dress, followed by a troop of Gipsies. She has a tamborine in her hand.*)

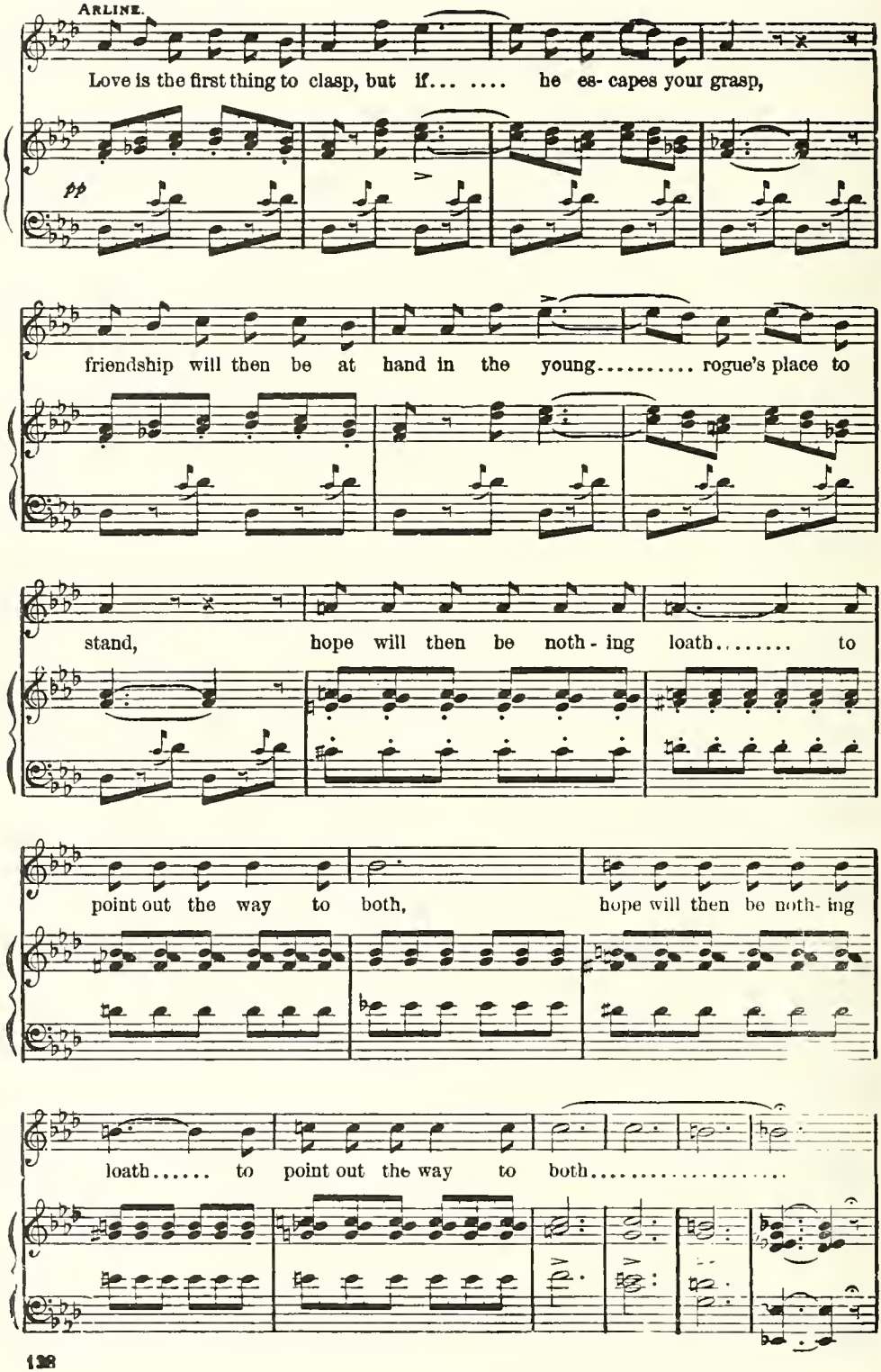


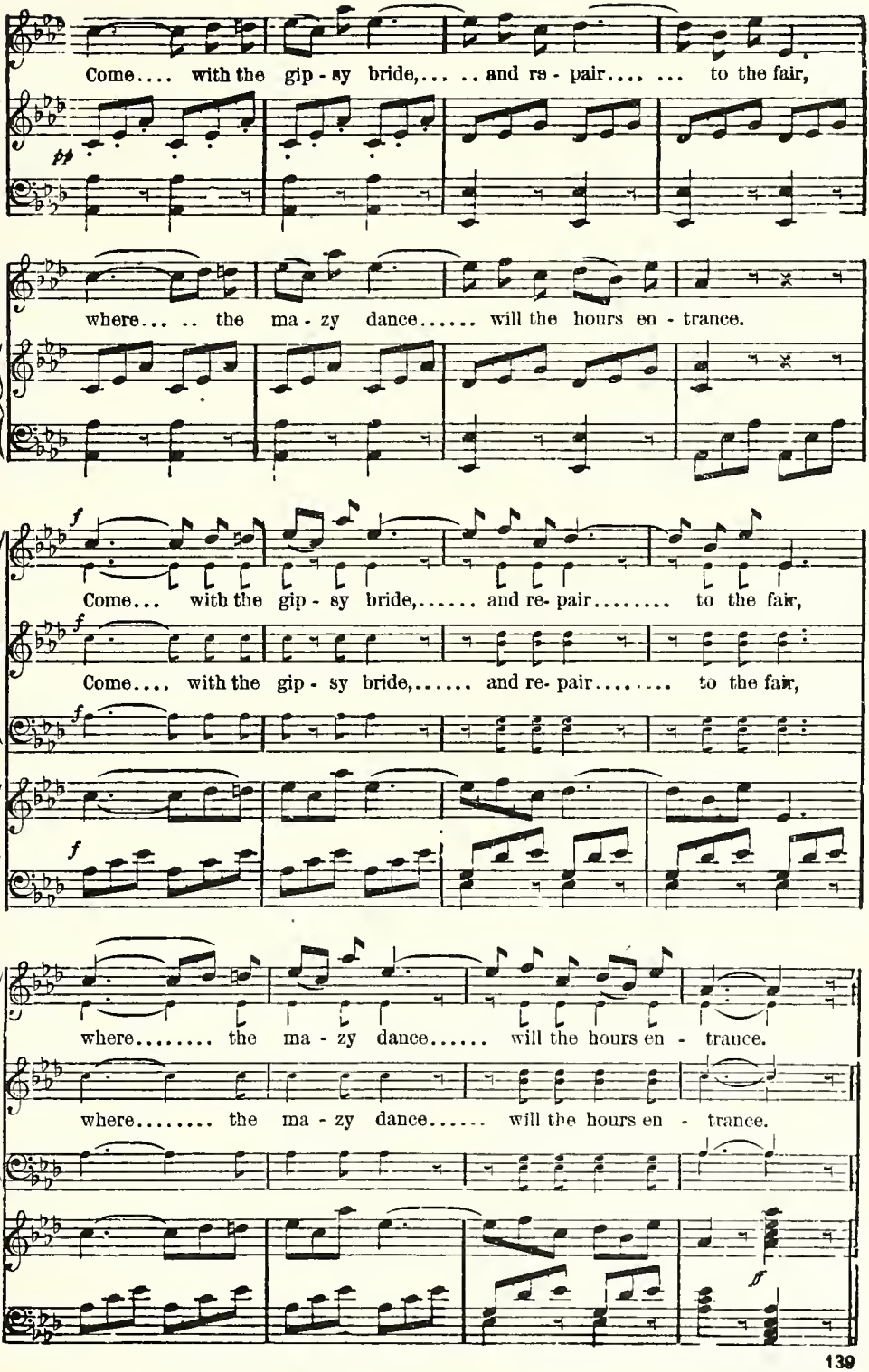
* On the Stage, the first and the last eight bars of Chorus are sung without Accompaniment.

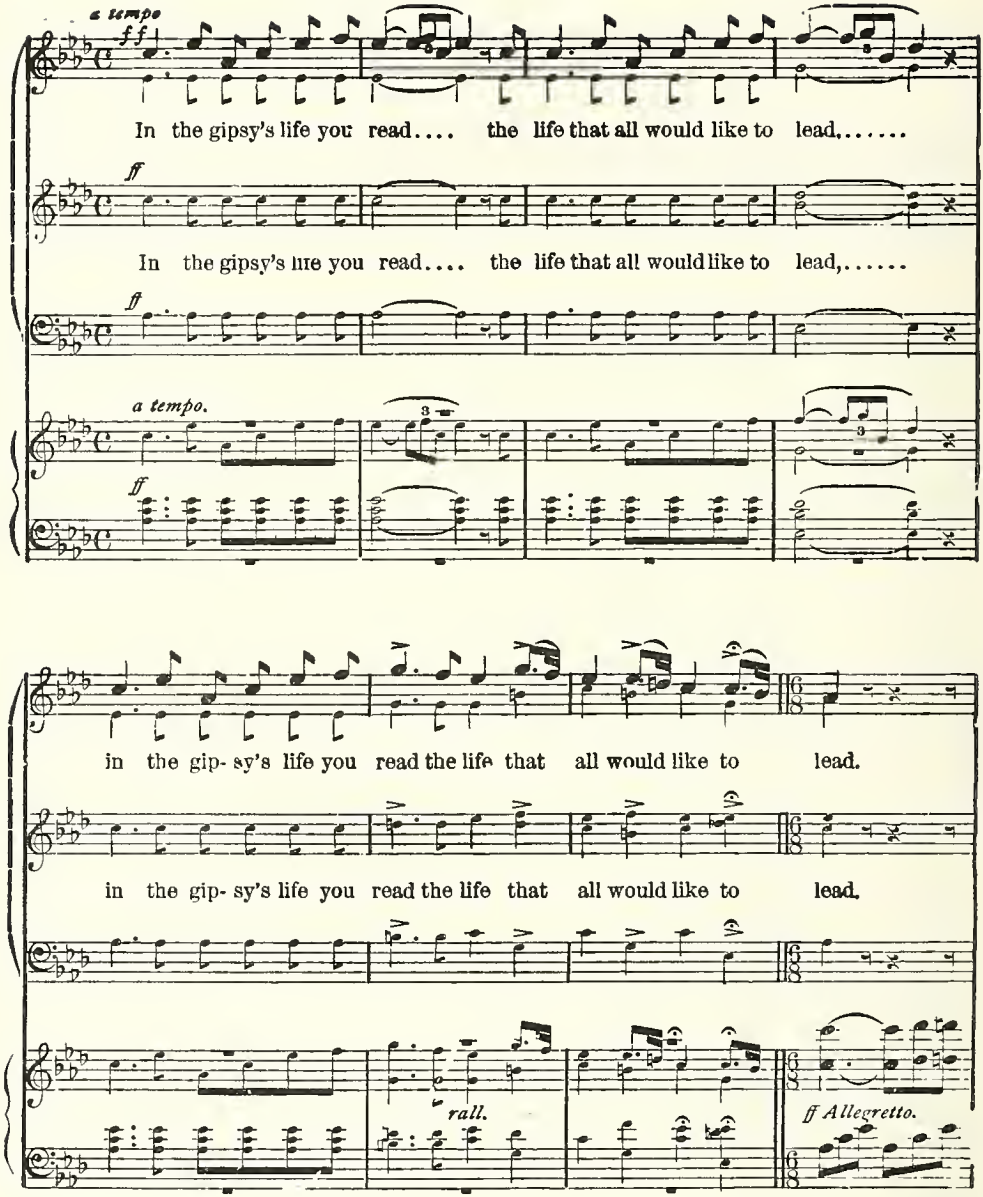

ARLINE.
Come.... with the gip - sy bride,... .. and re - pair..... to the fair,
pp
where... .. the ma - zy dance..... will the hours en - trance.
f
Come . with the gip - sy bride,..... and re- pair..... to the fair,
f
Come.... with the gip - sy bride,..... and re- pair.... .. to the fair,
f
where..... the ma - zy dance..... will the hours en - trance.
where..... the ma - zy dance..... will the hours en - trance.
ff


ARLINE
pp
Come with the gip - sy bride, where.. souls as light pre- side,.... life can give nothing be-
pp
pp
- yond one heart..... you know to be fond, wealth with its hoards cannot buy.. the
pp
peace content can supply,.... wealth with its hoards cannot buy the peace content can sup-
rallent. a piacere.
- ply,... and rank in its halls can - not find.. the calm of a hap - py
colla voce.
rall.
p
miud, and rank in its halls can- not find the calm of a hap - py mind.

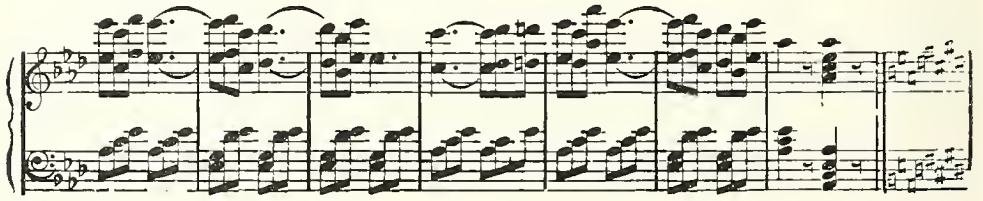

a tempo.
Come.... with the gip - sy bride,... .. and re - pair..... to the fair,
pp
where... .. the ma - zy dance..... will the hours en - trance.
f
Come... with the gip - sy bride,..... and re- pair..... to the fair,
f
Come.... with the gip - sy bride,..... and re- pair..... to the fair,
f
where..... the ma - zy dance..... will the hours en - trance.
where..... the ma - zy dance..... will the hours en - trance.
ff


ARLINE.
Love is the first thing to clasp, but if... .... he es- capes your grasp,
pp
friendship will then be at hand in the young..... rogue's place to
stand, hope will then be noth - ing loath..... to
point out the way to both, hope will then be noth- ing
loath..... to point out the way to both.....


Come.... with the gip - sy bride,... .. and re - pair.... ... to the fair,
pp
where... .. the ma - zy dance..... will the hours en - trance.
f
Come... with the gip - sy bride,..... and re- pair..... to the fair,
f
Come.... with the gip - sy bride,..... and re- pair..... to the fair,
f
where..... the ma - zy dance..... will the hours en - trance.
where..... the ma - zy dance..... will the hours en - trance.
ff



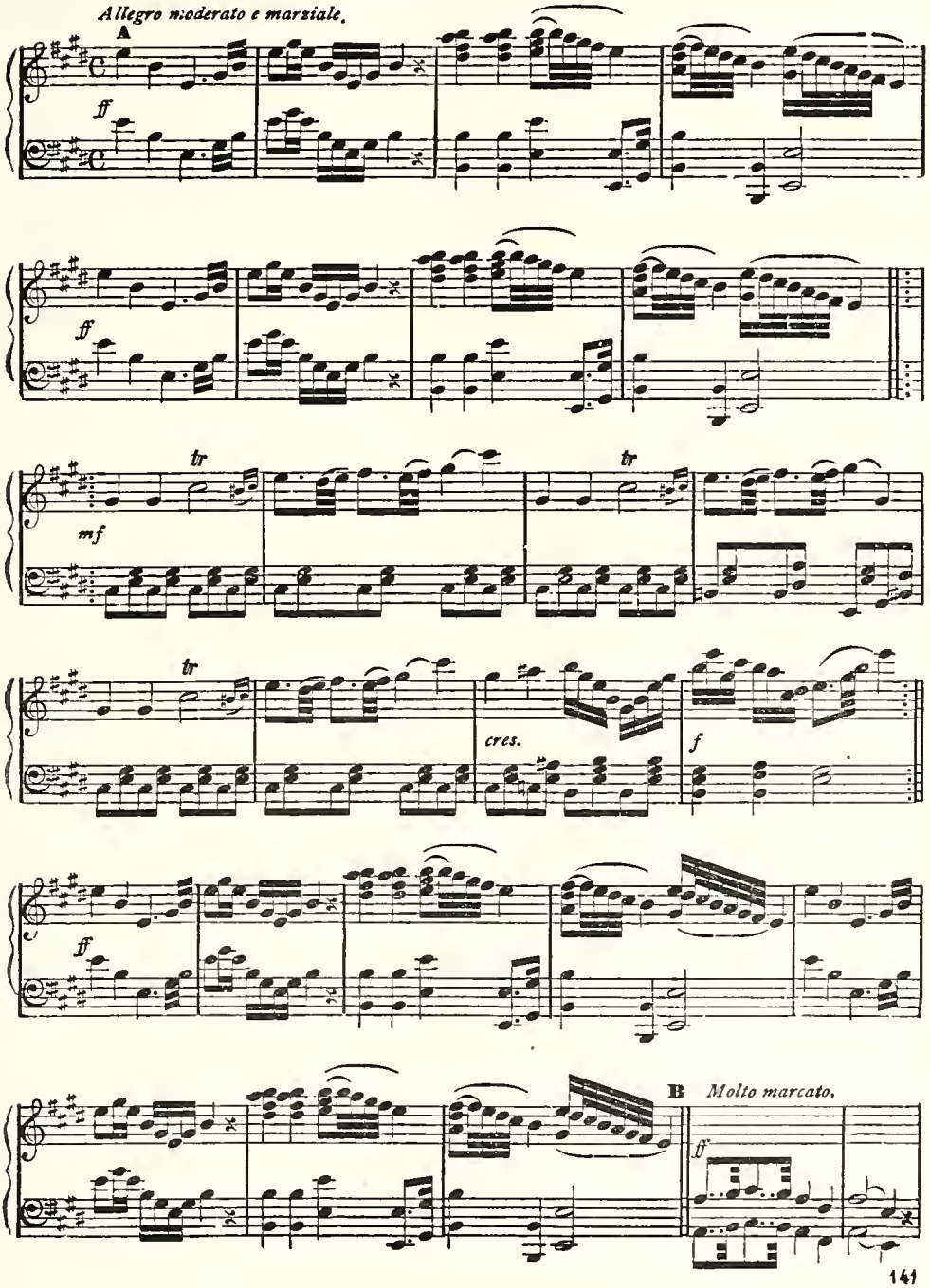
(*Exit* ARLINE, *followed by the tribe of Gipsies.*)

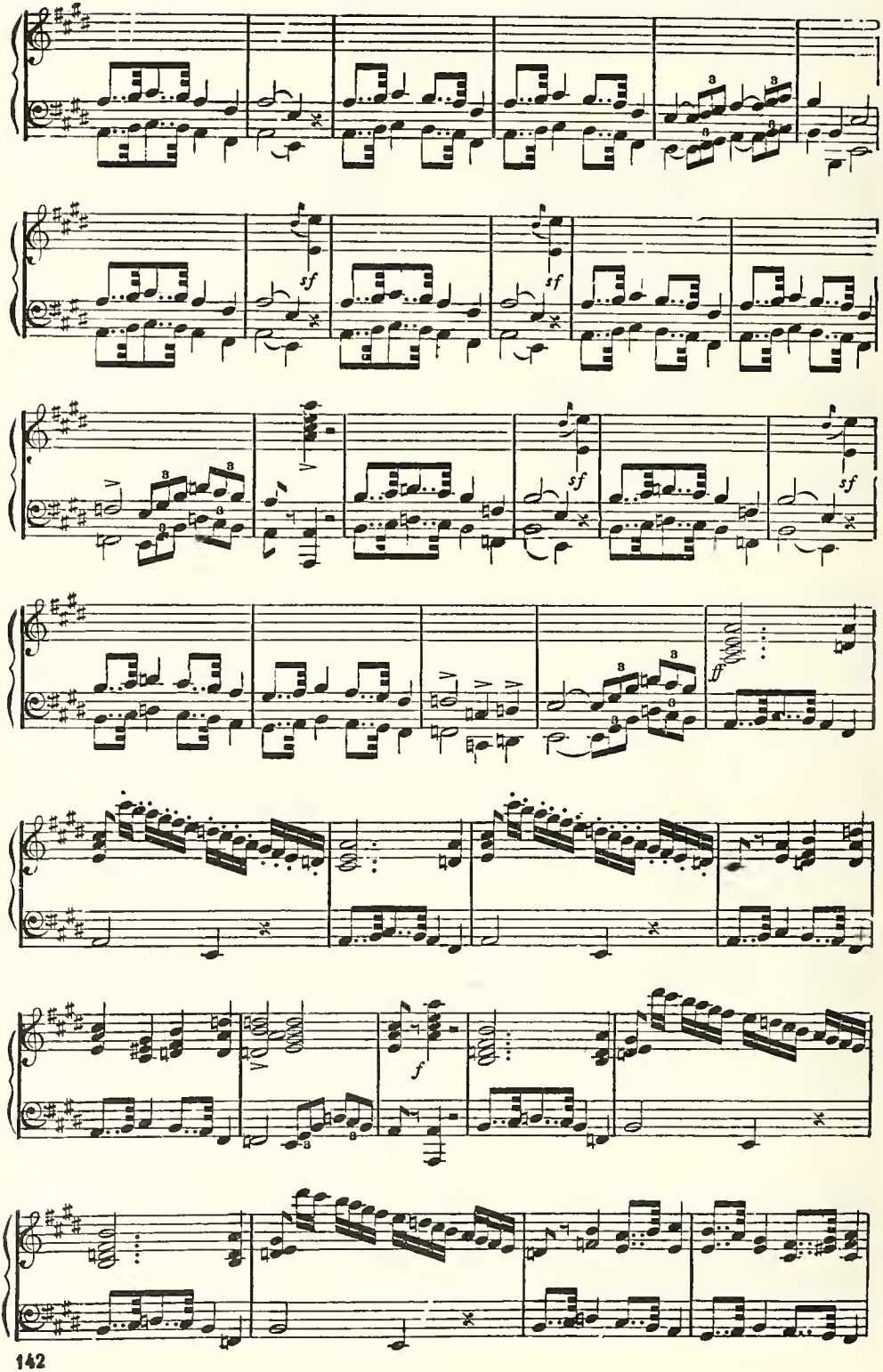


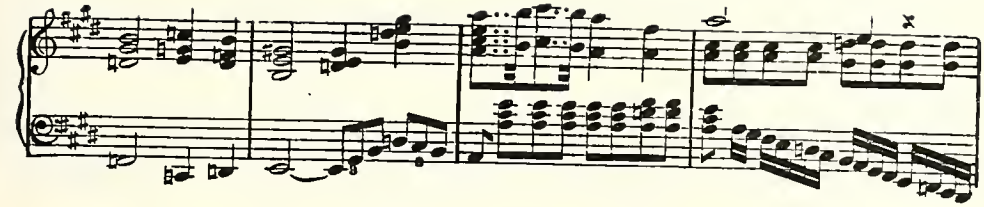
SCENE THIRD.—*A Grand Fair in the public Platz of Presburg. On one side a large hotel over which is inscribed "The Hall of Justice." Various groups of Gentry, Soldiers, Citizens, and Peasantry cover the stage. Booths are seen in various parts, Rope Dancers, Showmen, Waxwork, a Quack Doctor, Exhibition, &c., &c., are dispersed here and there. Flags hung out of the windows, and ringing of bells, enliven the scene.*

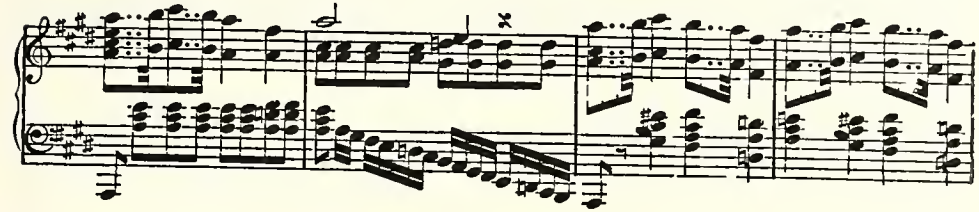
MARCH.

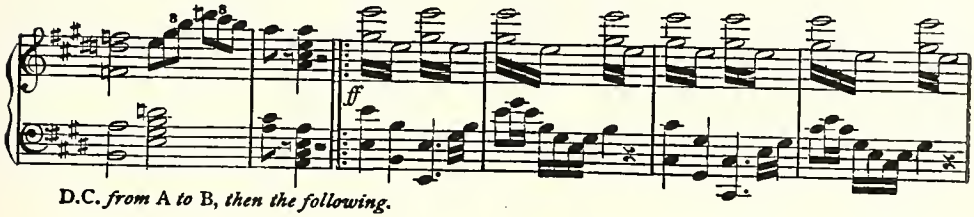
(When the Scene changes.)



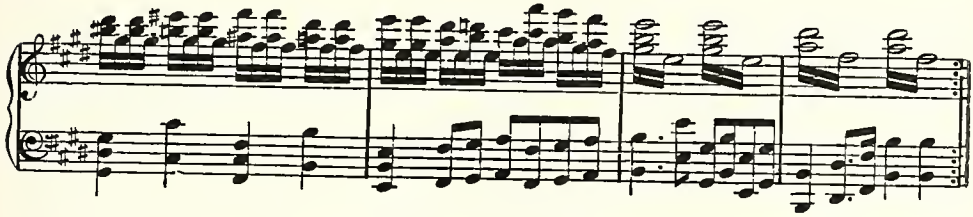

sf
sf
sf
sf
ff
f

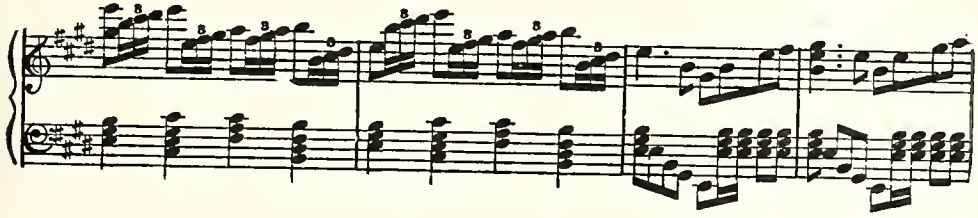


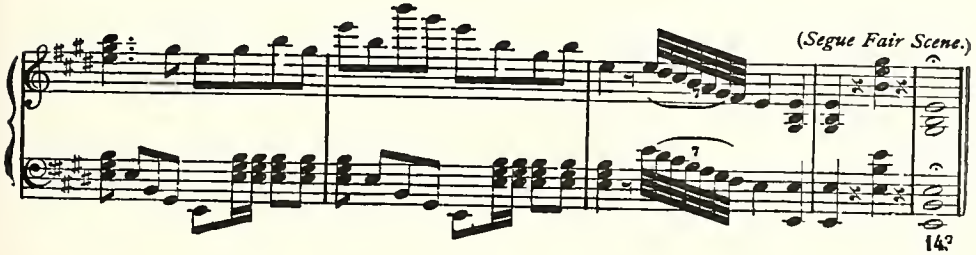




D.C. *from* A *to* B, *then the following.*



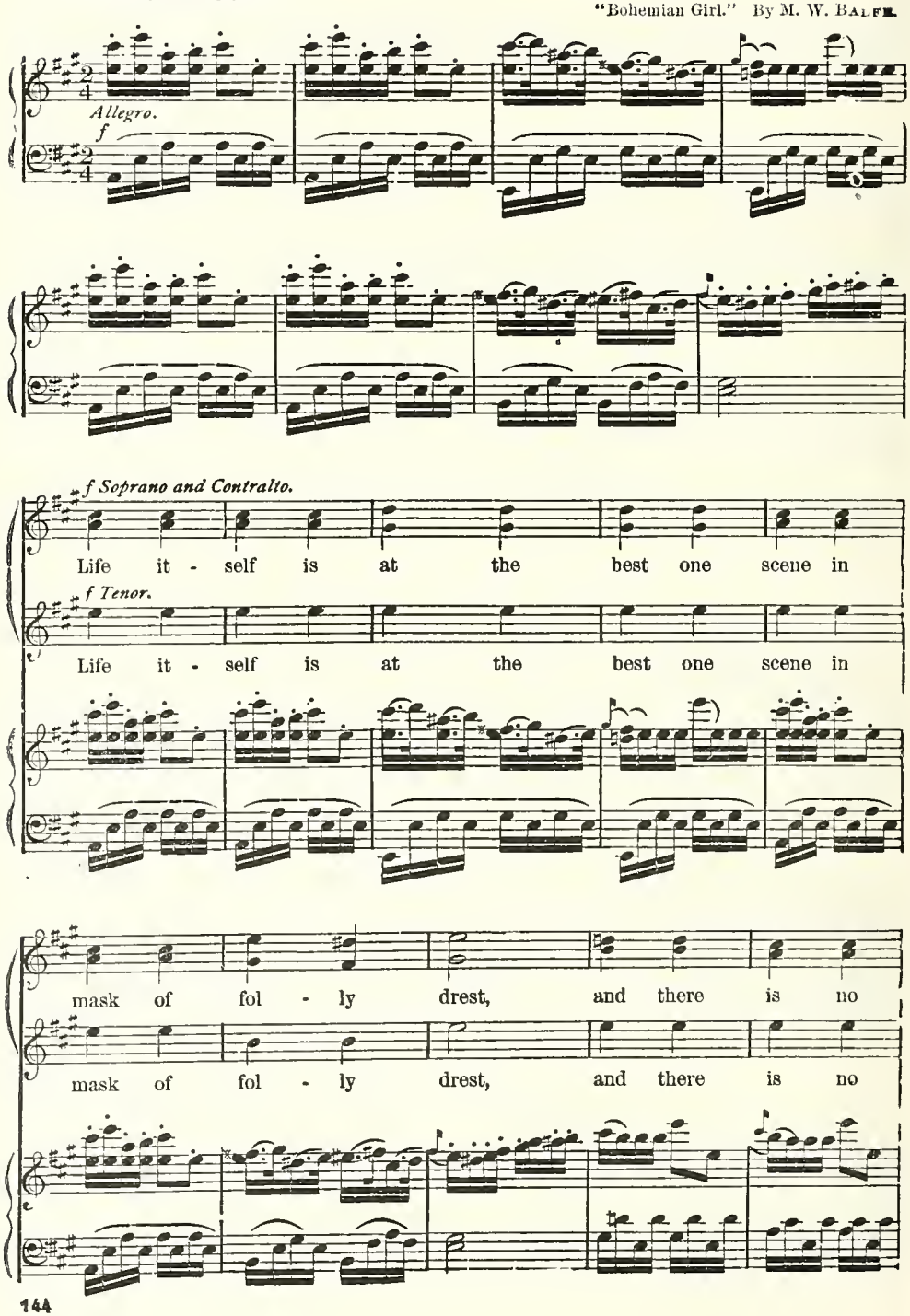


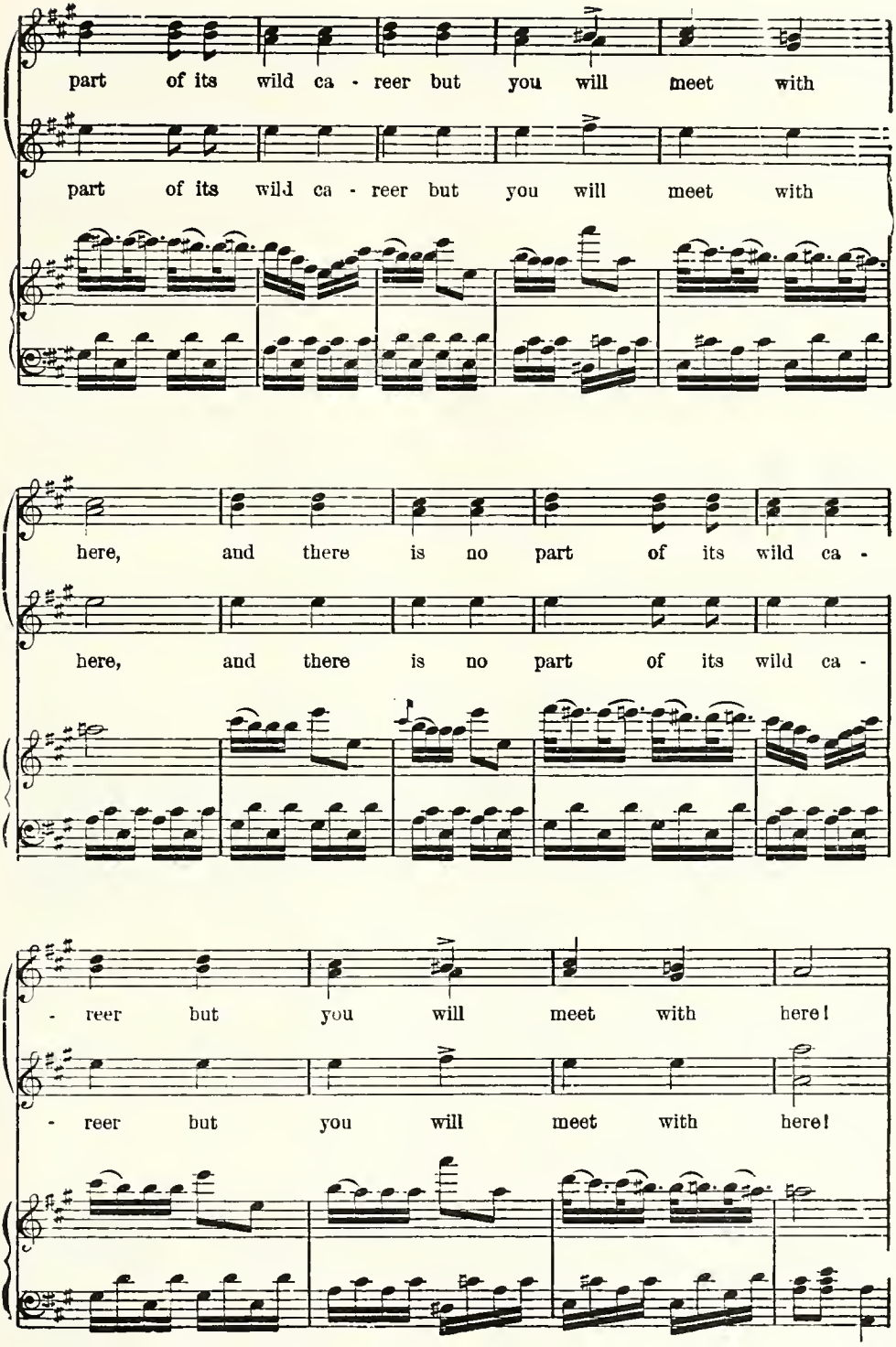


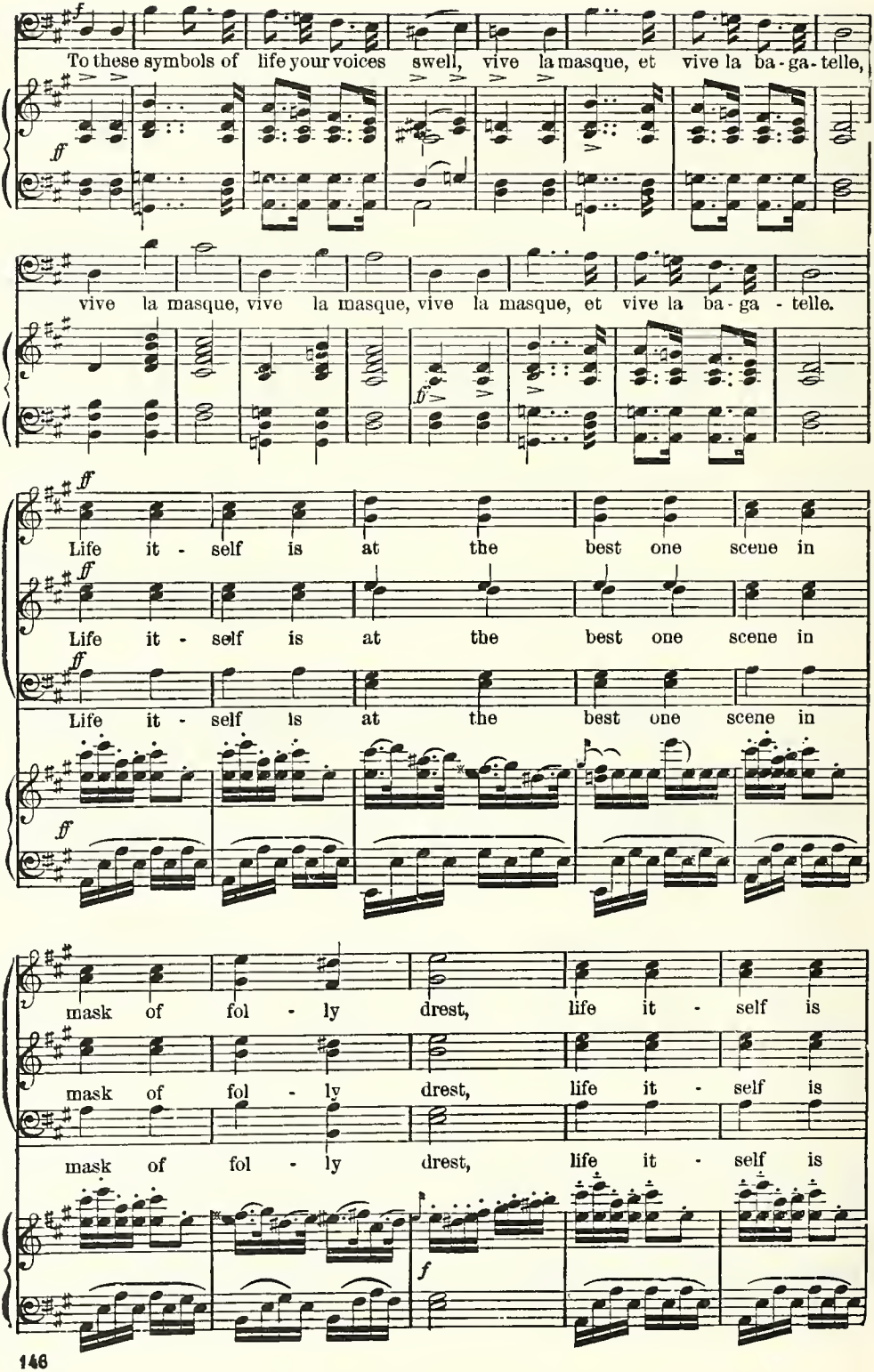
LIFE ITSELF IS AT THE BEST.

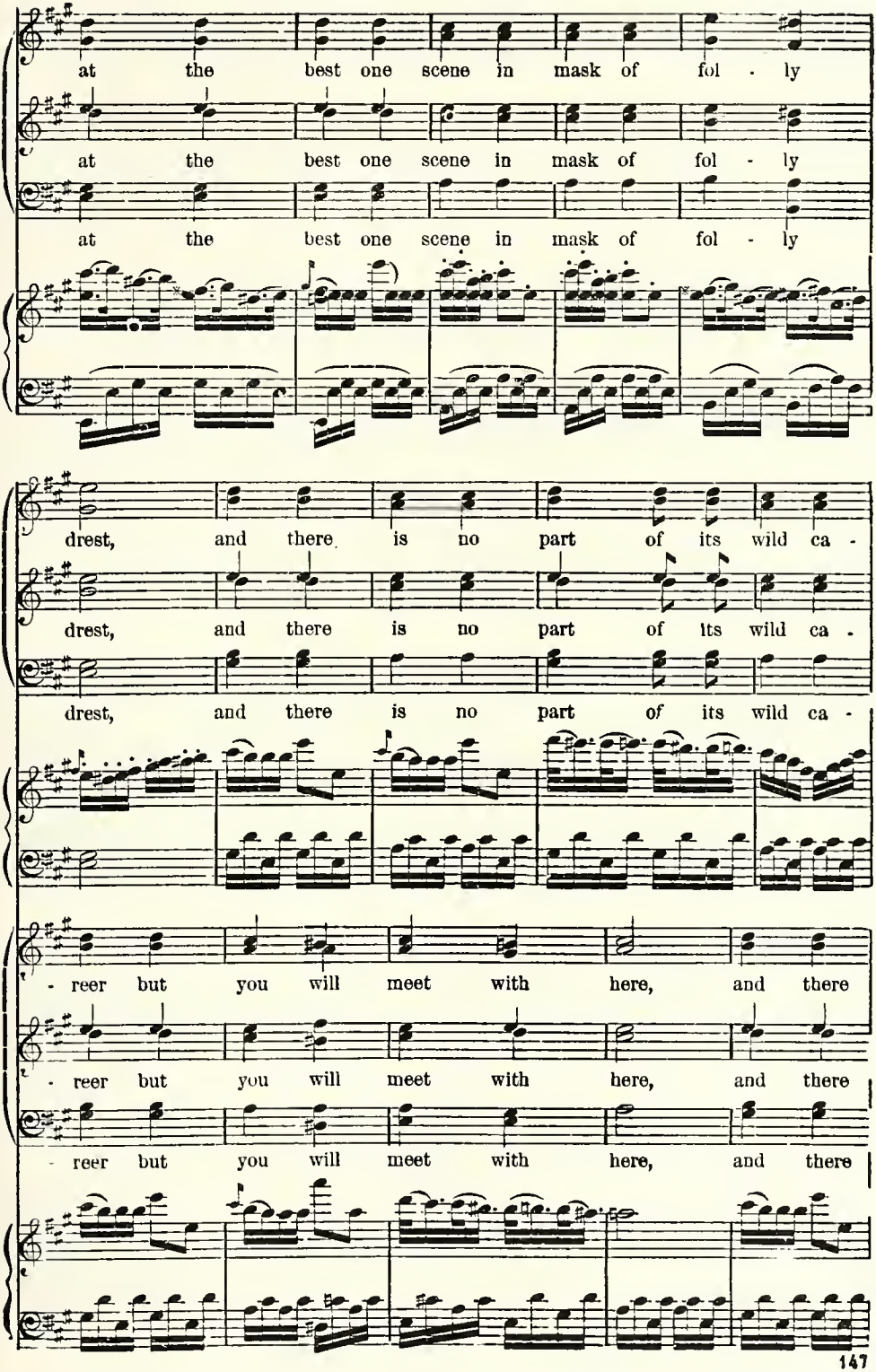
The Fair Scene.

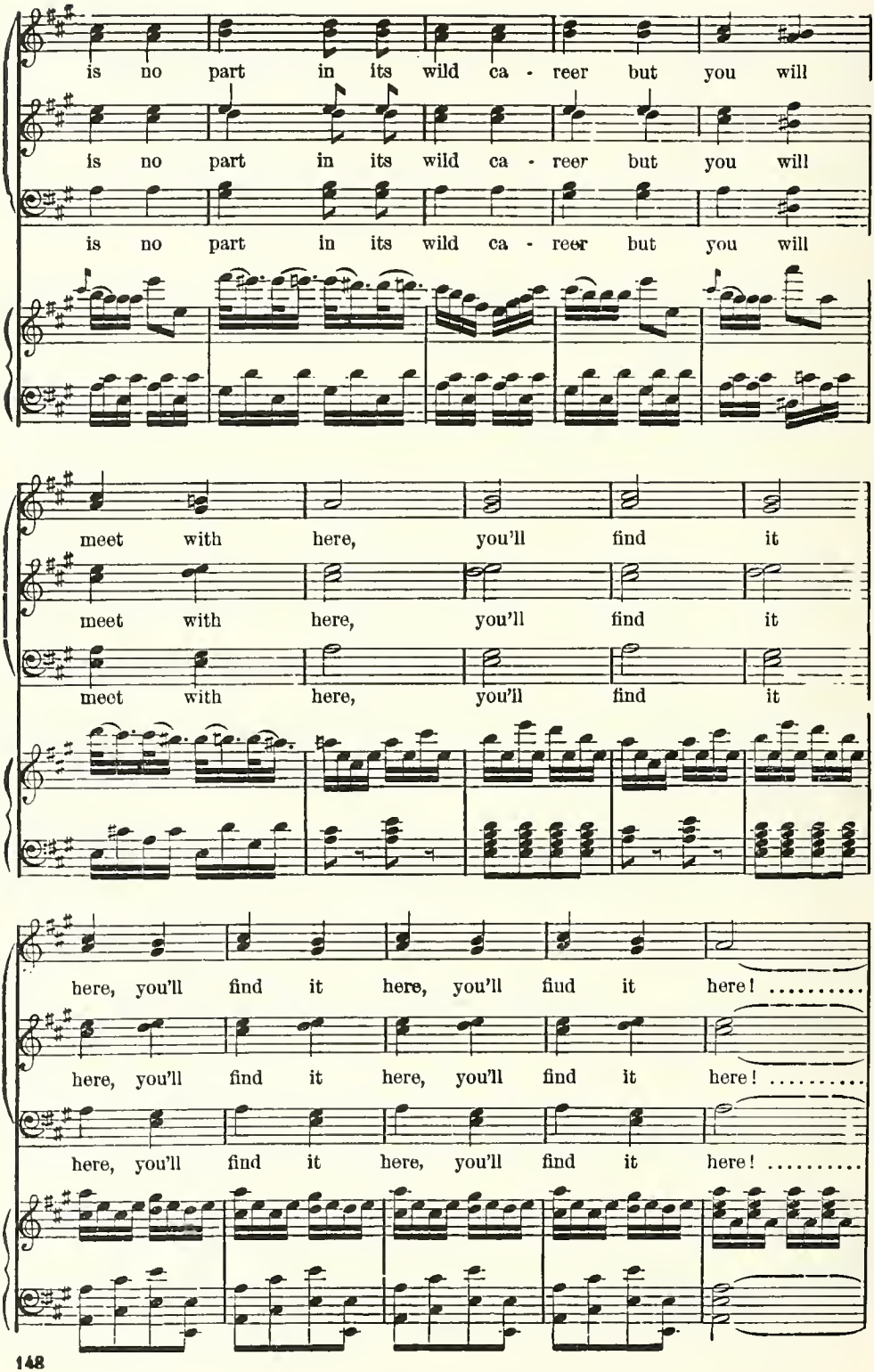
"Bohemian Girl." By M. W. Balfe.

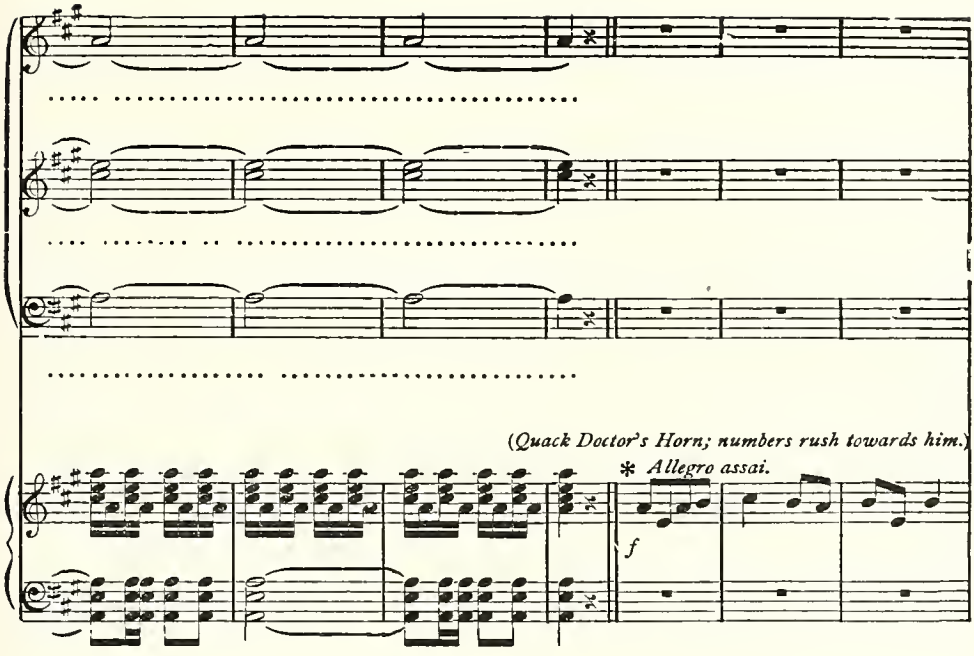


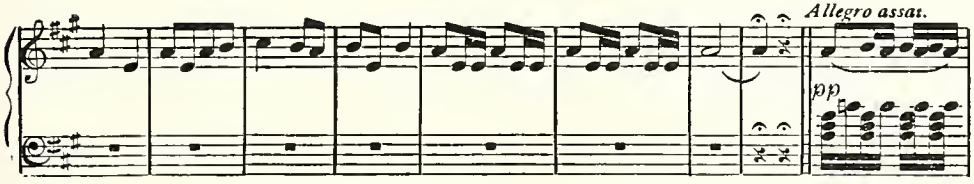

part of its wild ca - reer but you will meet with
part of its wild ca - reer but you will meet with
here, and there is no part of its wild ca -
here, and there is no part of its wild ca -
- reer but you will meet with here!
- reer but you will meet with here!


To these symbols of life your voices swell, vive la masque, et vive la ba-ga-telle,
vive la masque, vive la masque, vive la masque, et vive la ba-ga-telle.
Life it-self is at the best one scene in
Life it-self is at the best one scene in
Life it-self is at the best one scene in
mask of fol-ly drest, life it-self is
mask of fol-ly drest, life it-self is
mask of fol-ly drest, life it-self is

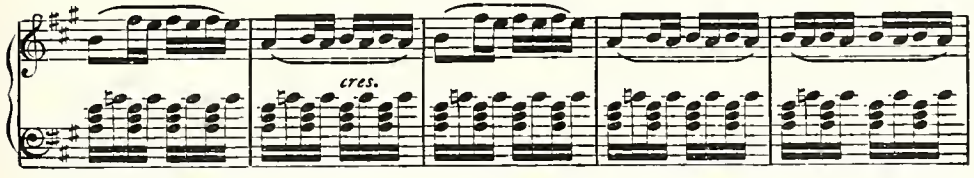

at the best one scene in mask of fol - ly
at the best one scene in mask of fol - ly
at the best one scene in mask of fol - ly
drest, and there is no part of its wild ca -
drest, and there is no part of its wild ca -
drest, and there is no part of its wild ca -
- reer but you will meet with here, and there
- reer but you will meet with here, and there
- reer but you will meet with here, and there

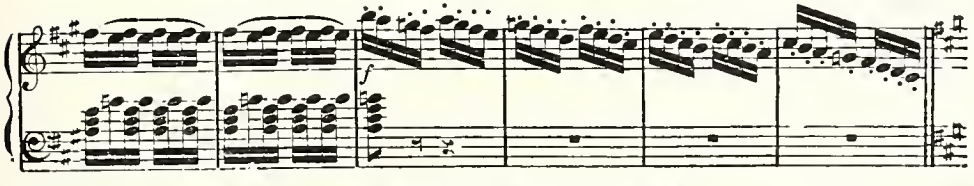

is no part in its wild ca - reer but you will
is no part in its wild ca - reer but you will
is no part in its wild ca - reer but you will
meet with here, you'll find it
meet with here, you'll find it
meet with here, you'll find it
here, you'll find it here, you'll fiud it here! .....
here, you'll find it here, you'll find it here! .....
here, you'll find it here, you'll find it here! .....





A movement is perceived at the further end of the platz, which is followed by the entrance of a double party of men Gipsies, headed by DEVILSHOOF *and* THADDEUS, *who force a passage down the centre of the stage, which they occupy; they then open their ranks, when another file of female Gipsies, headed by their* QUEEN *and* ARLINE, *pass between them.* FLORESTEIN *and citizens are seen watching them with great curiosity.*





* These 11 bars are now omitted in performance.

FROM THE VALLEYS AND HILLS.

Quartet.* "Bohemian Girl." M. W. BALFE

sotto voce

ARLINE. *pp*

From the val - - leys and hills where the sweet - - est buds grow

QUEEN. *pp*

THADDEUS. *pp*

From the val - leys and hills where the sweet - est buds grow

DEVILSHOOF. *pp*

Allegro assai. *pp*

and are wa - - ter'd by rills which are pur - - est that flow..

and are wa - ter'd by rills which are pur - est that flow..

cres. *adagio.* *ff*

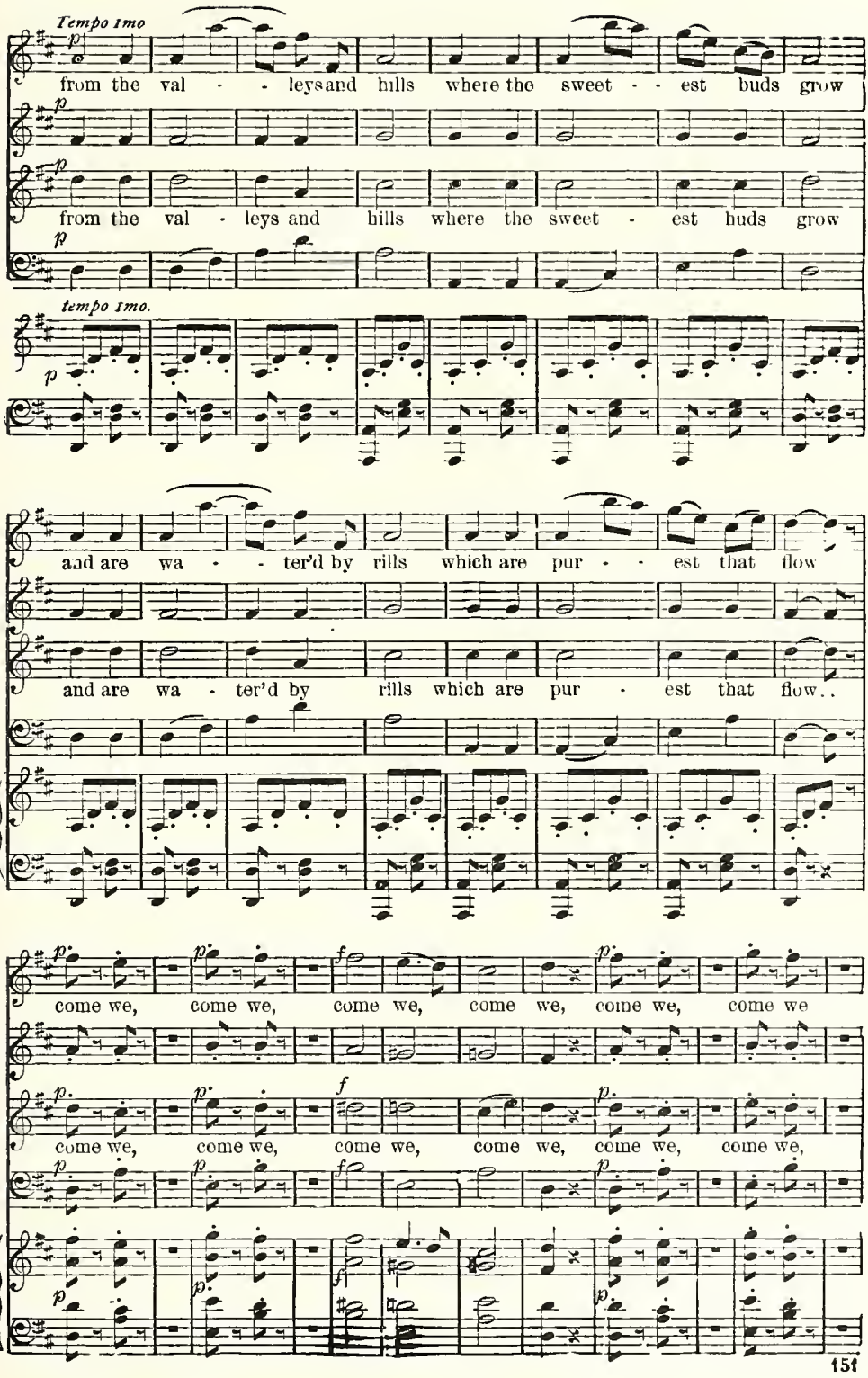
come we, come we, come we, come..... we, yes,

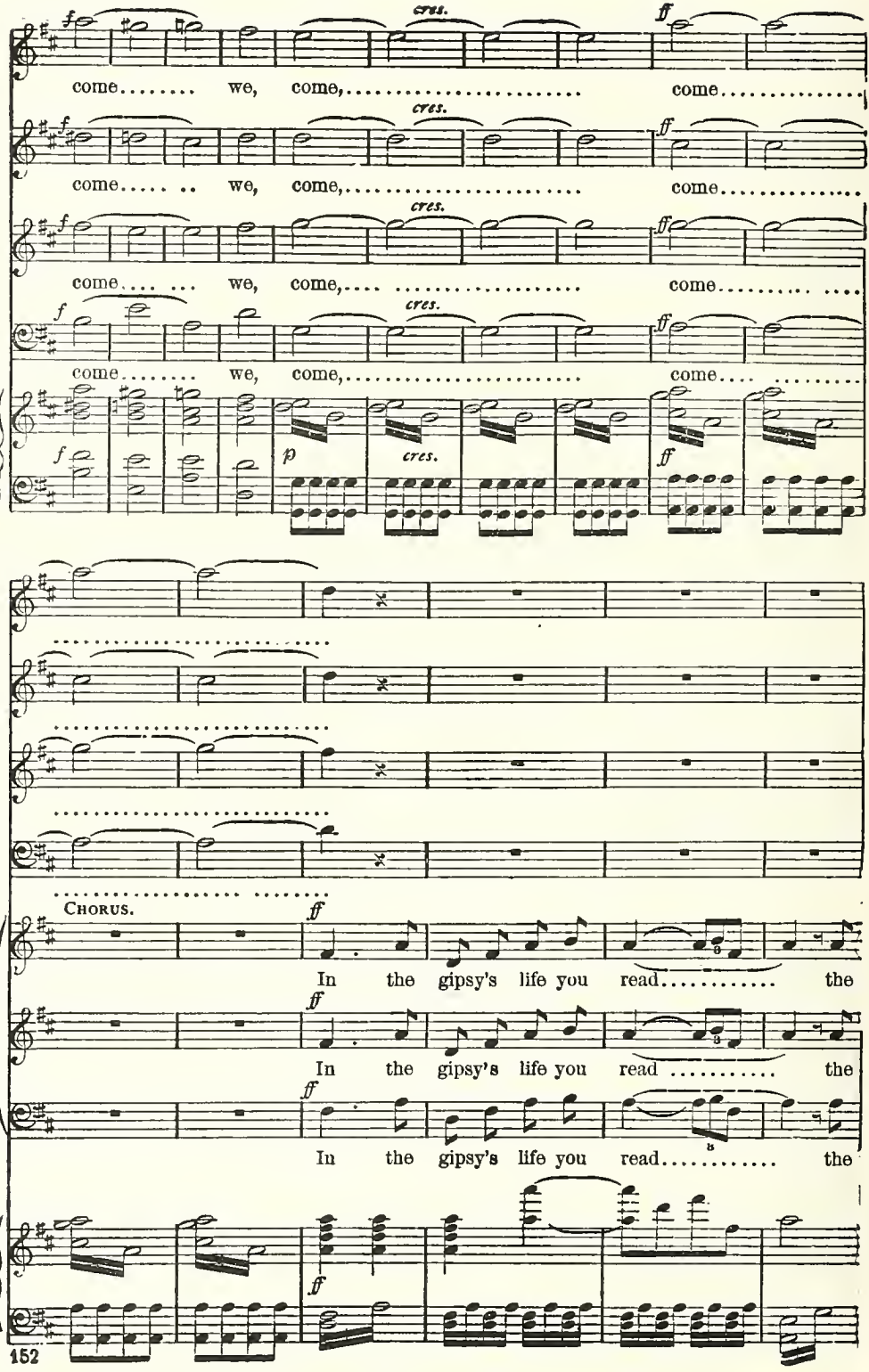
cres. *ff*

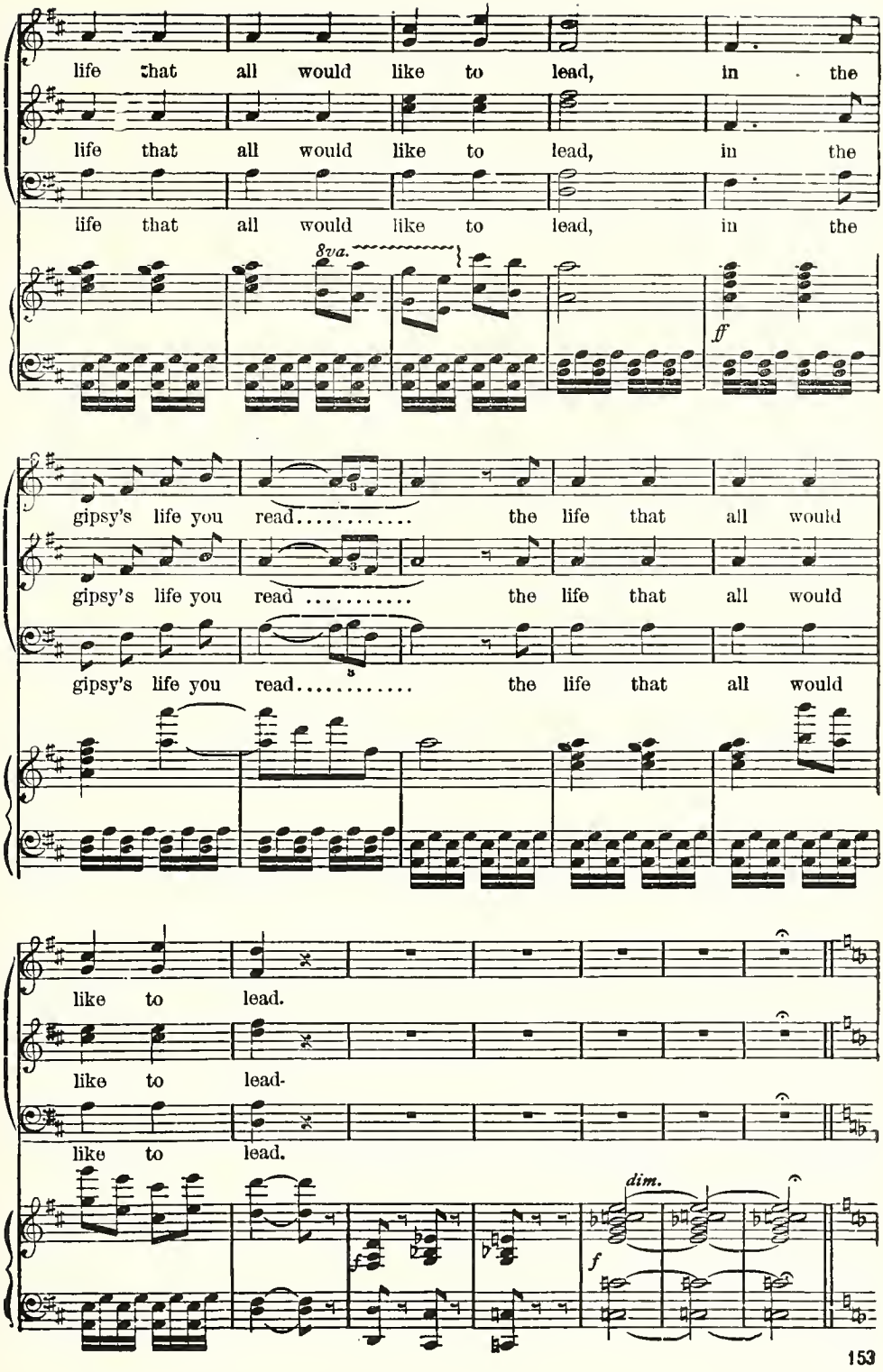
come we come we, come we, come ..... we, yes,

adagio. *cres.* *ff*

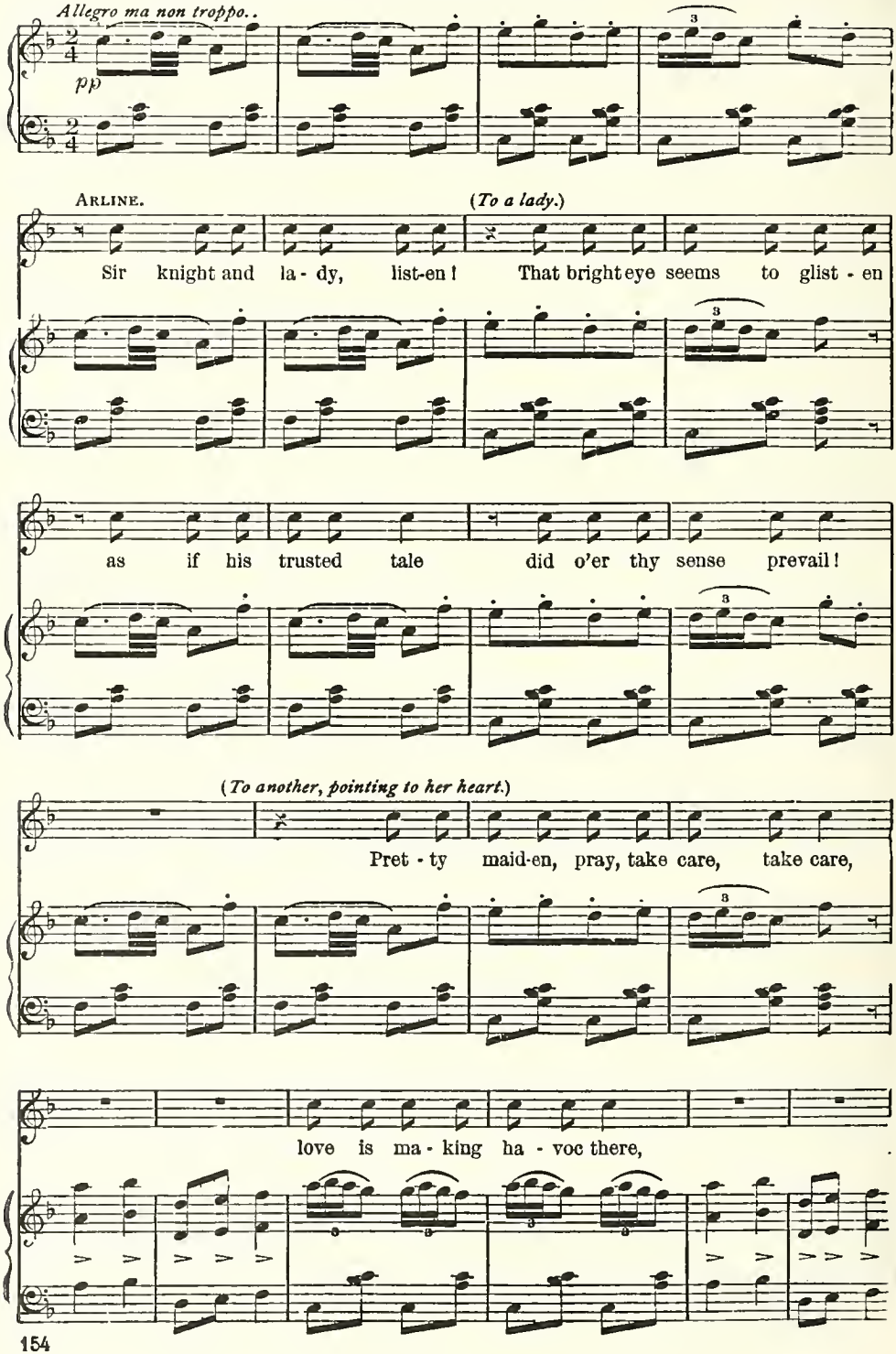
* On the Stage this Quartet is sung without Accompaniment.

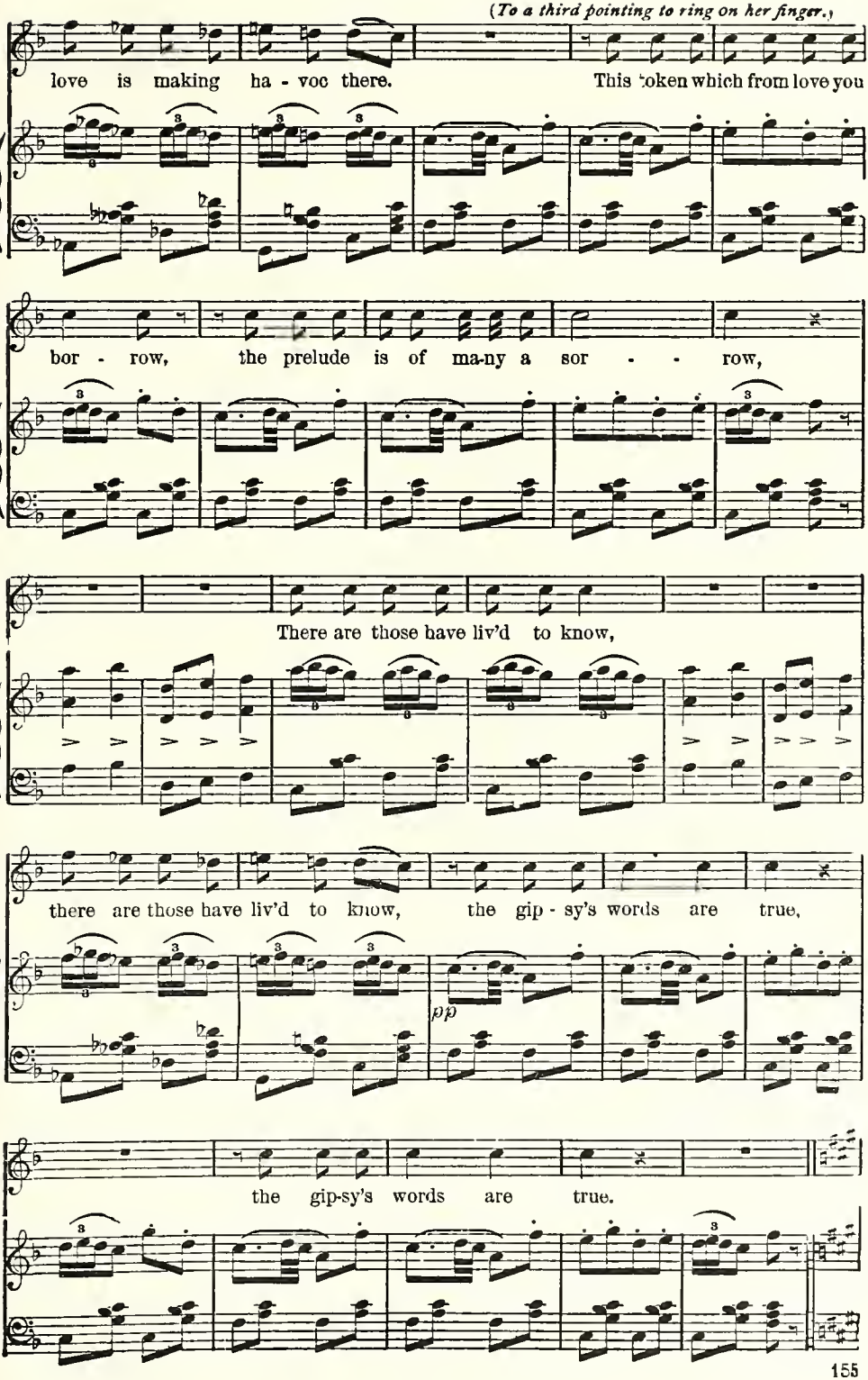

Tempo 1mo
from the val - - leysand hills where the sweet - - est buds grow
from the val - leys and hills where the sweet - est buds grow
tempo 1mo.
and are wa - - ter'd by rills which are pur - - est that flow
and are wa - ter'd by rills which are pur - est that flow..
come we, come we, come we, come we, come we, come we
come we, come we, come we, come we, come we, come we,


come..... we, come,..... come.....
cres.
ff
come..... we, come,..... come.....
come..... we, come,..... come.....
come..... we, come,..... come.....
p
Chorus.
In the gipsy's life you read..... the
In the gipsy's life you read..... the
In the gipsy's life you read..... the

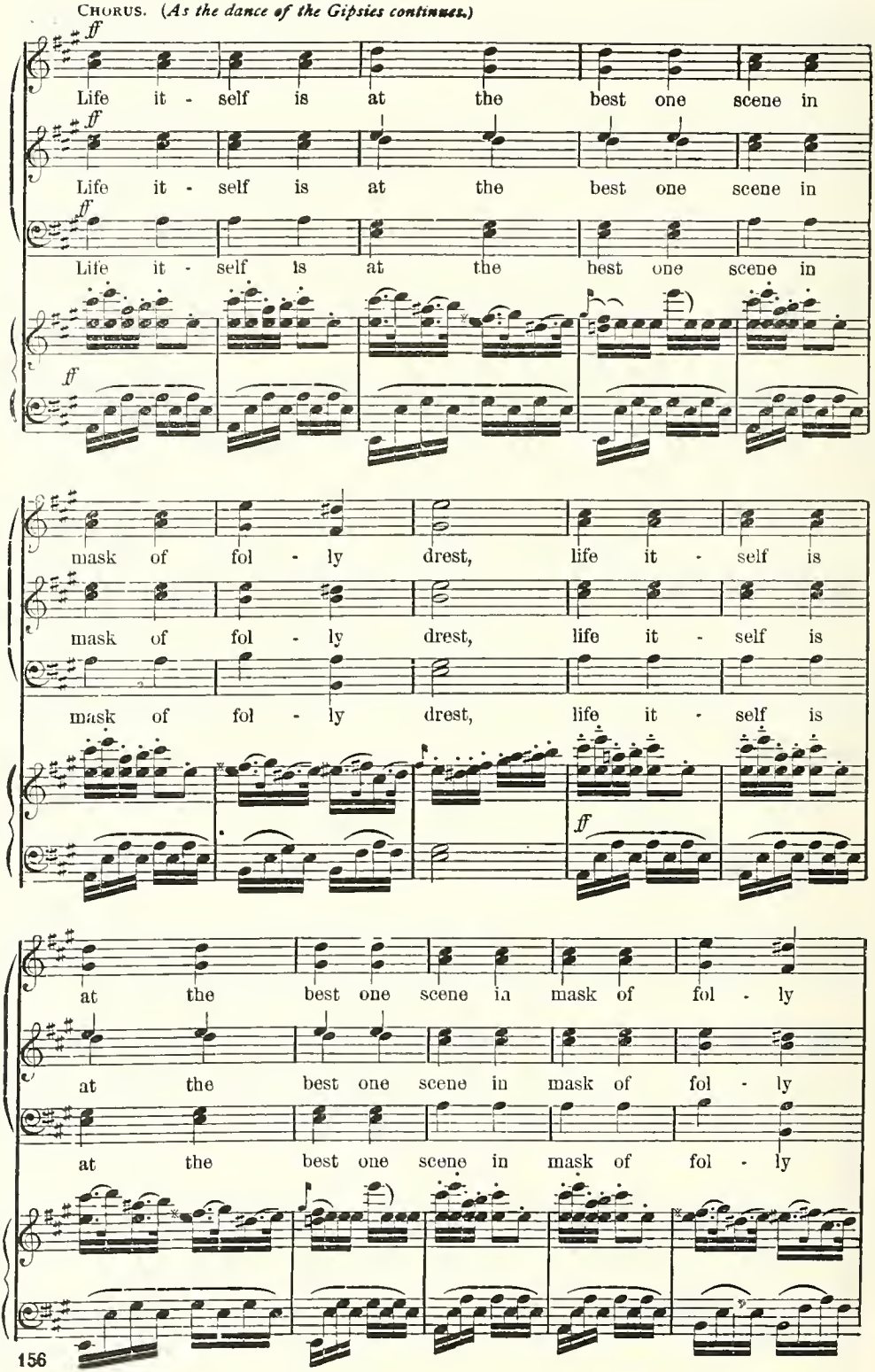

life that all would like to lead, in the
life that all would like to lead, in the
life that all would like to lead, in the
8va.
ff
gipsy's life you read..... the life that all would
gipsy's life you read ..... the life that all would
gipsy's life you read..... the life that all would
like to lead.
like to lead-
like to lead.
dim.
f

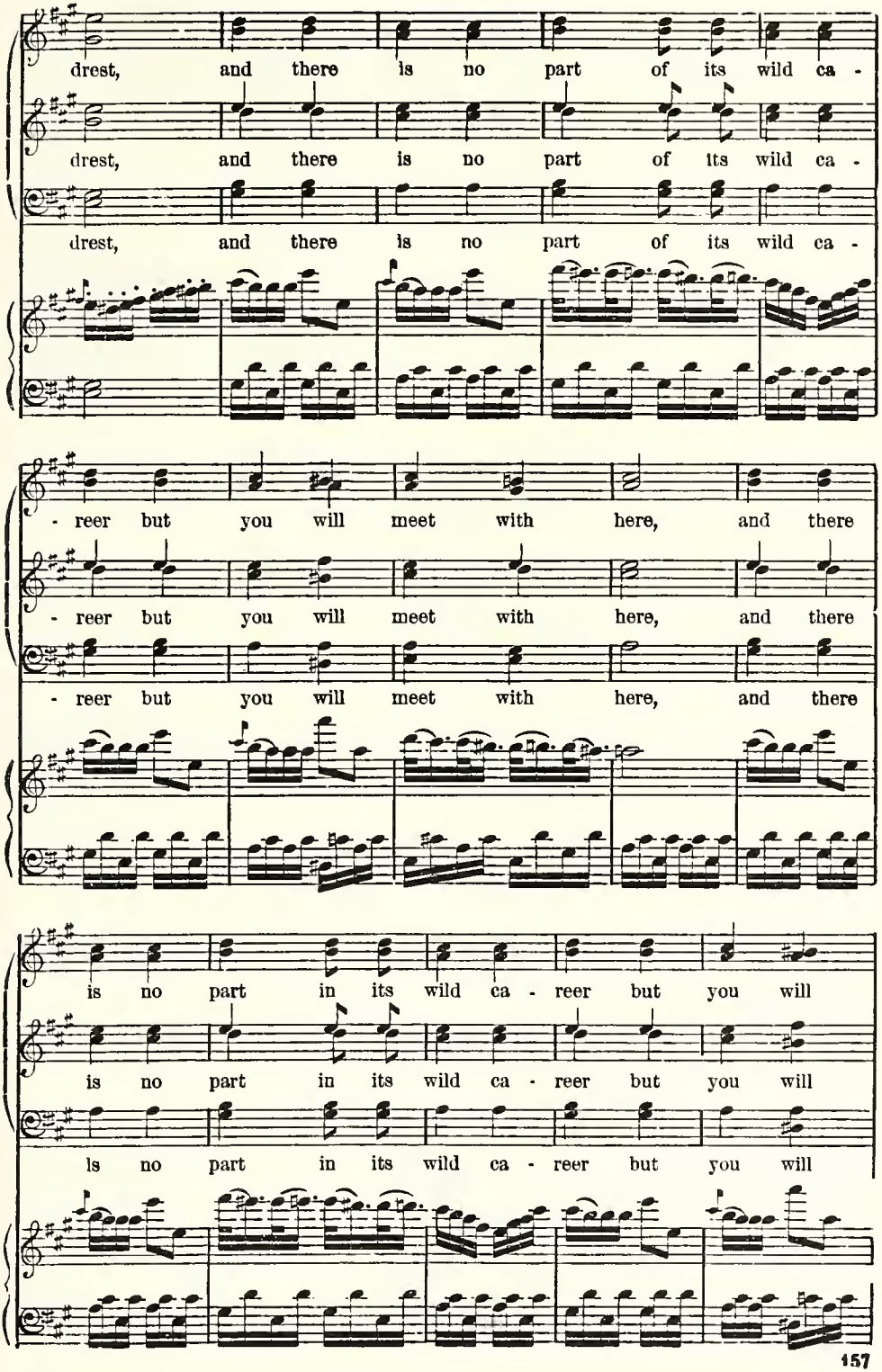
During this, the body of Gipsies have been enacting characteristic Dances, when ARLINE, *carrying a flower basket in her hand, glides round to the assembled company and sings.*

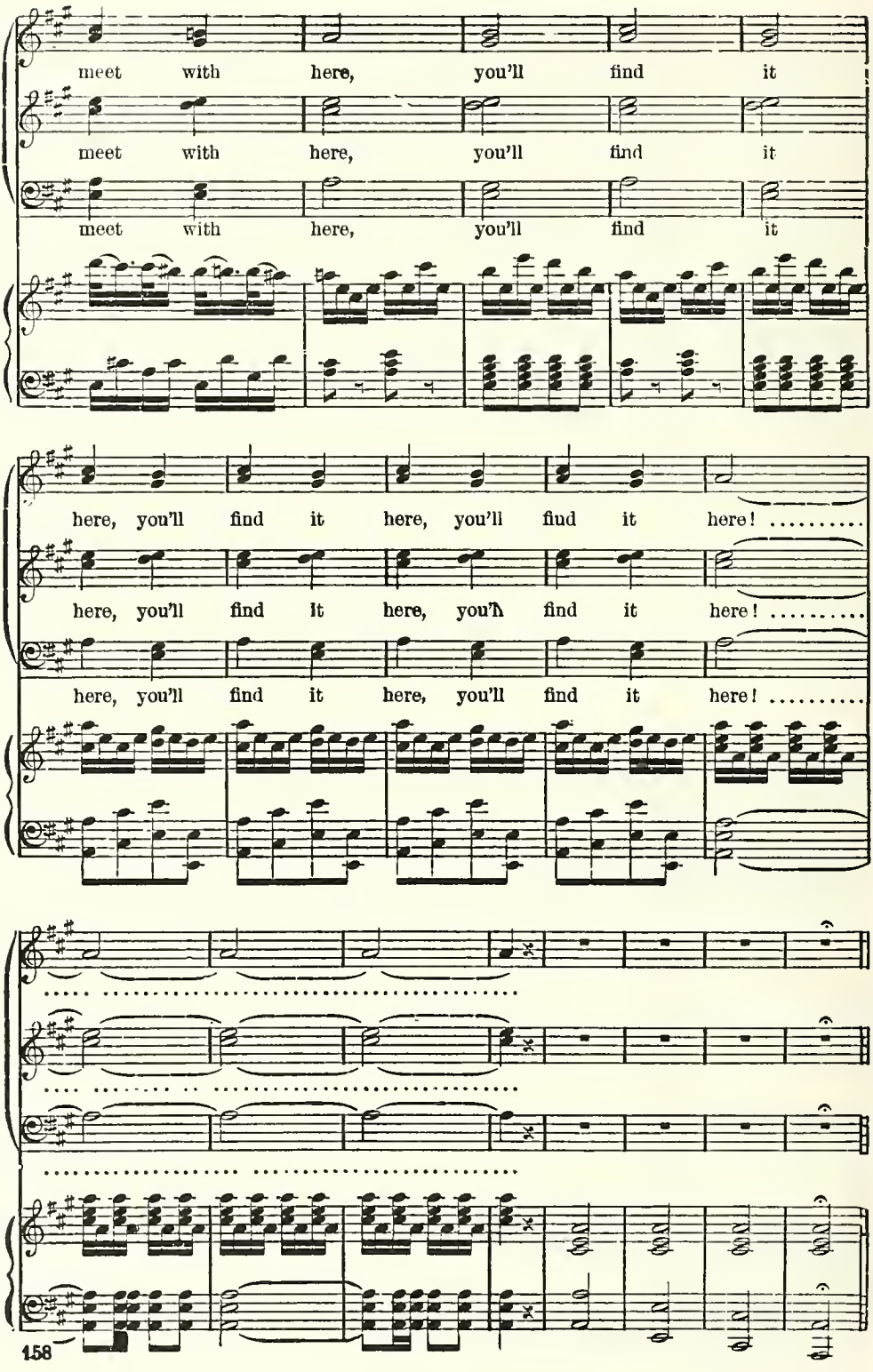



(To a third pointing to ring on her finger.)
love is making ha - voc there.
This token which from love you
bor - row,
the prelude is of ma-ny a sor - - row,
There are those have liv'd to know,
there are those have liv'd to know,
the gip - sy's words are true,
pp
the gip-sy's words are true.

CHORUS. (*As the dance of the Gipsies continues.*)




drest, and there is no part of its wild ca -
drest, and there is no part of its wild ca -
drest, and there is no part of its wild ca -
- reer but you will meet with here, and there
- reer but you will meet with here, and there
- reer but you will meet with here, and there
is no part in its wild ca - reer but you will
is no part in its wild ca - reer but you will
ls no part in its wild ca - reer but you will


meet with here, you'll find it
meet with here, you'll find it
meet with here, you'll find it
here, you'll find it here, you'll find it here! .....
here, you'll find it here, you'll find it here! .....
here, you'll find it here, you'll find it here! .....

(*At the end of the dance and chorus,* COUNT ARNHEIM *and some Officers of State enter; his hair has become grey, his step is stow, and his appearance is that of sorrow. He is accosted by* FLORESTEIN.)

FLOR. My dear uncle, it delights me to see you amongst us, and here is a little gipsy girl that would delight you still more, (*aside,*) if you had my blood in your veins: she's positively a charming creature.

COUNT. I have lost the taste of joy, and the sight of youth and beauty recalls to my memory that treasure of both, my loved and lost ARLINE.

(*He gazes attentively at* ARLINE, *sighs heavily, then exits with his retinue into the Hall of Justice.*)

FLOR. (*To a party of his friends.*) It's no use restraining me—I'm positively smitten. (*Breaks from them and goes up to* ARLINE.) Fair creature, your manner has enchanted me, and I would fain take a lesson from you.

ARLINE. Of politeness, sir? By all means. To begin, then; whenever you address a lady, take your hat off.

FLOR. Very smart (*with a titter*), 'pon my word, very smart. Your naïveté only increases the feelings of admiration and devotion which a too susceptible heart—

ARLINE. (*Bursting out laughing.*) Ha! ha! ha!

FLOR. Your indifference will drive me to despair.

ARLINE. Will it really!

FLOR. Do not mock me, but pity my too susceptible nature, and let me print one kiss upon——

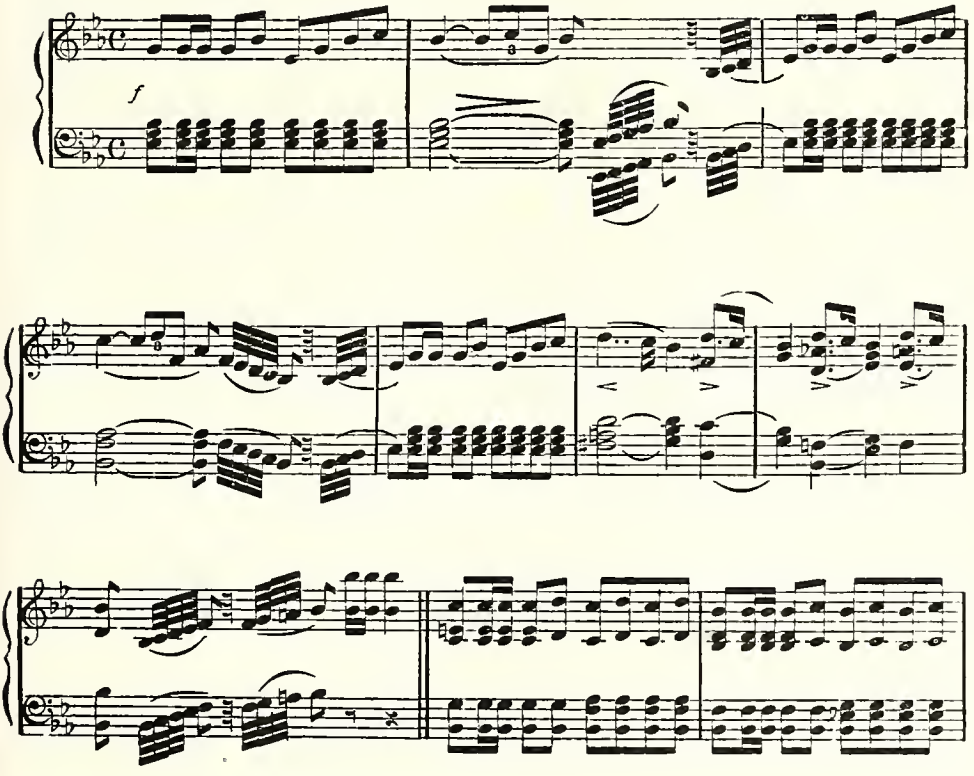
(*Here* ARLINE *gives him a violent slap on the face, the* QUEEN, *who has gone up the stage with* THADDEUS, *now brings him on one side and points out the situation of* ARLINE *and* FLORESTEIN—*he is about to rush upon* FLORESTEIN *just as* ARLINE *has slapped his face—on receiving it, he turns round and finds himself between the two, and both are laughing in his face.*)

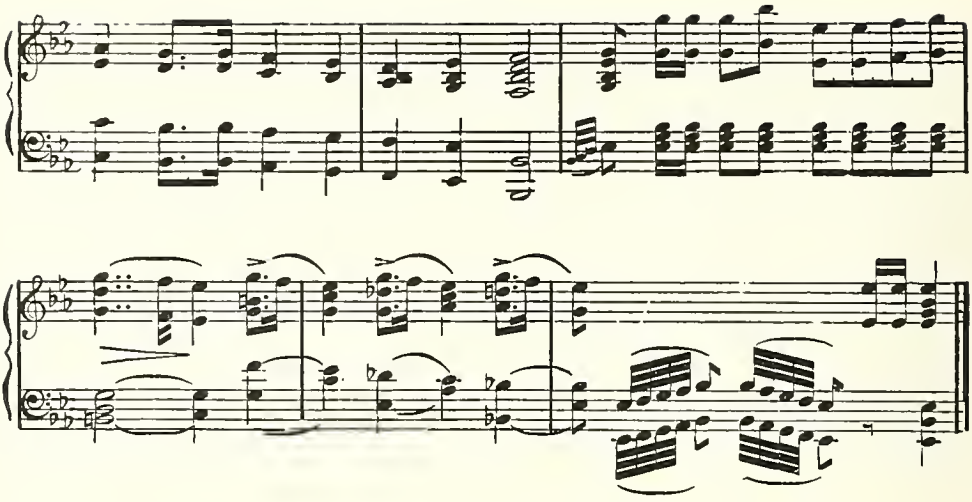
QUEEN. (*Eyeing* FLORESTEIN.) It is the very person from whom they stole the trinkets. (*Taking the medallion from her bosom.*) This too is his, and now my project thrives (FLORESTEIN *turns up the stage to join his party, and the* QUEEN *crosses to* ARLINE.) You have acted well your part, and thus your Queen rewards you. (*Places the medallion around her neck.*) Forget not the hand that gave it.

ARLINE. (*Kneeling, and kissing the* QUEEN'S ***hand.***) Let this bespeak my gratitude.

QUEEN. And now let our tribe depart.

GIPSY MARCH.





(*The Gipsies are all about to march off,* THADDEUS *and* ARLINE *bringing up in the rear of the body; when* FLORESTEIN, *who, with his friends, has been watching their departure, perceives his medallion on the neck of* ARLINE—*he breaks through the crowd, and stops her—she and* THADDEUS *come forward.*)

FLORESTEIN. Though you treated me so lightly some moments past, you will not do so now. That medallion is mine, my friends here recognize it.

ALL. We do, we do. (*Here* DEVILSHOOF *is seen to steal off.*)

FLOR. And I accuse you of having stolen it.

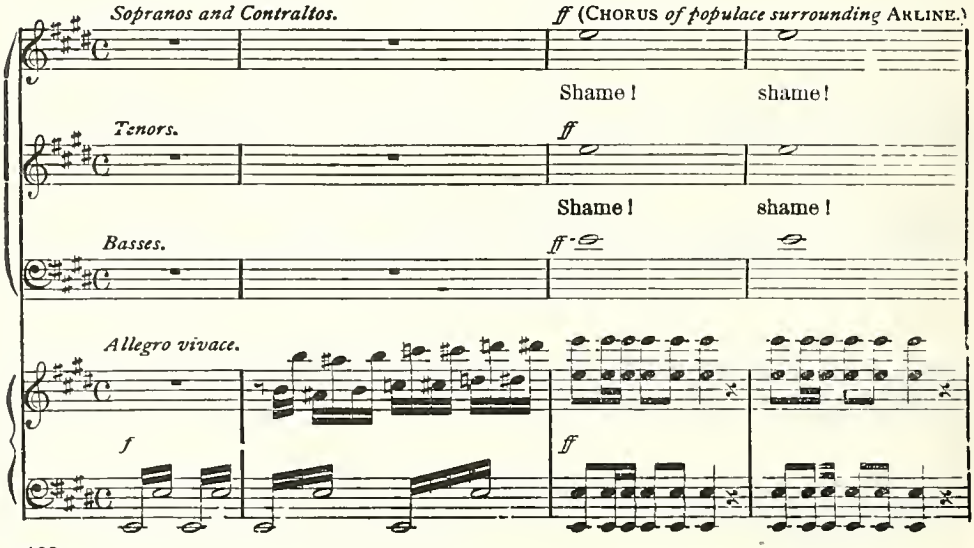
ARLINE. Stolen! It was this instant given me by our Queen, and she is here to verify my words.

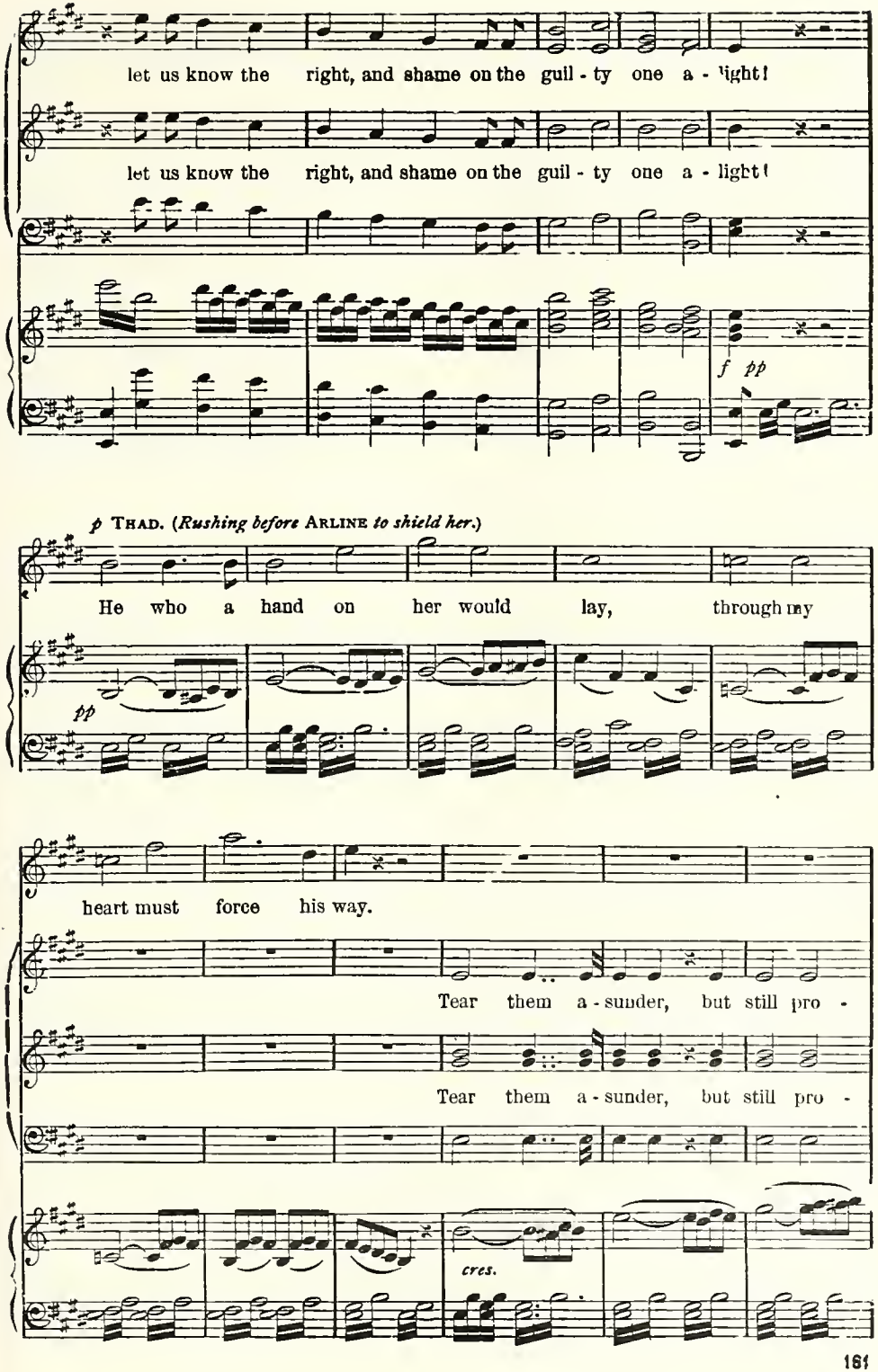
(ARLINE *runs about looking everywhere for the* QUEEN.)

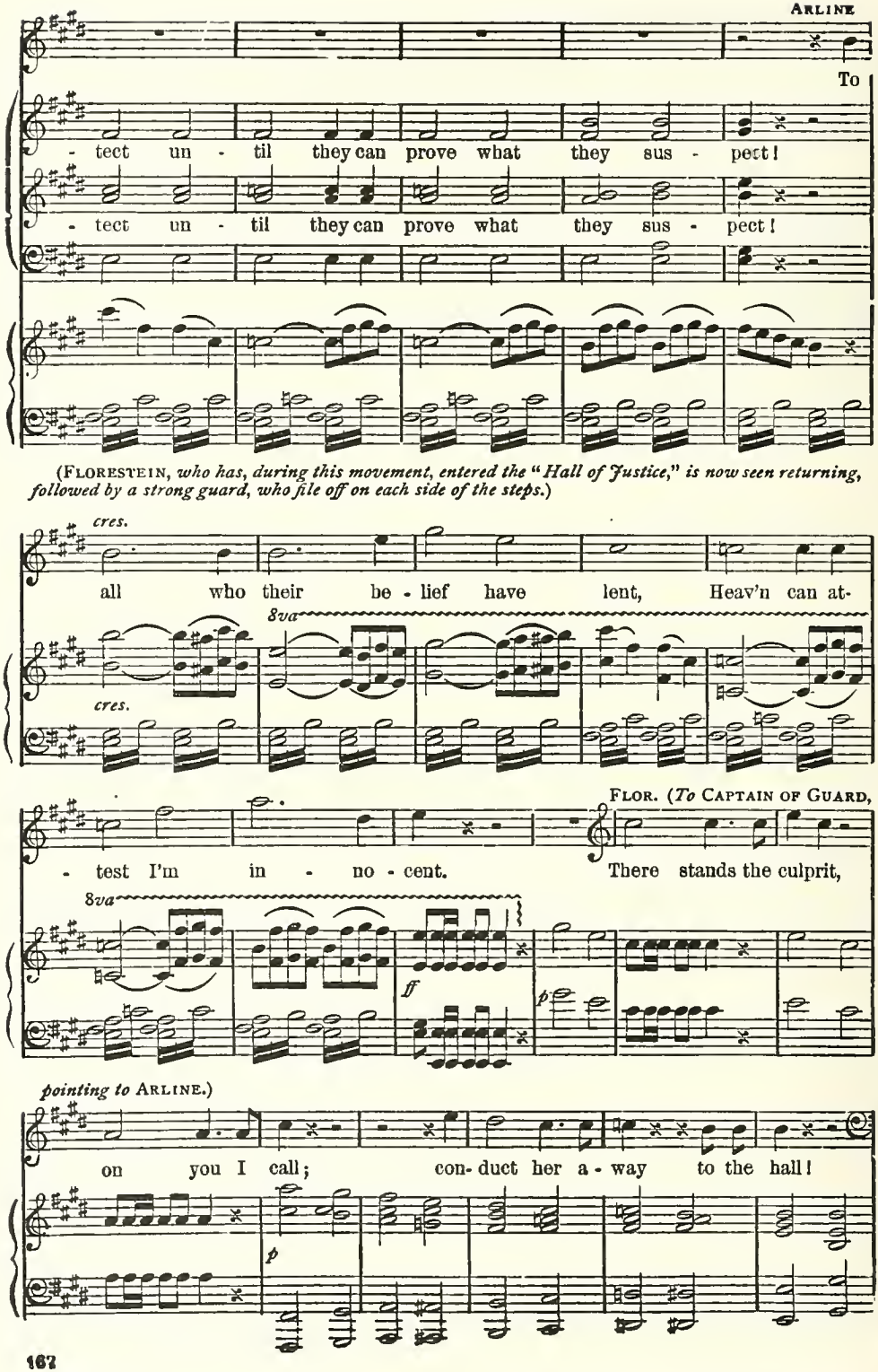
FLOR. That's an everyday sort of subterfuge. (*To the crowd.*) Worthy people and friends, that medallion on her neck belongs to me, and I accuse her or her accomplices of having robbed me.

SHAME! SHAME! LET US KNOW THE RIGHT.

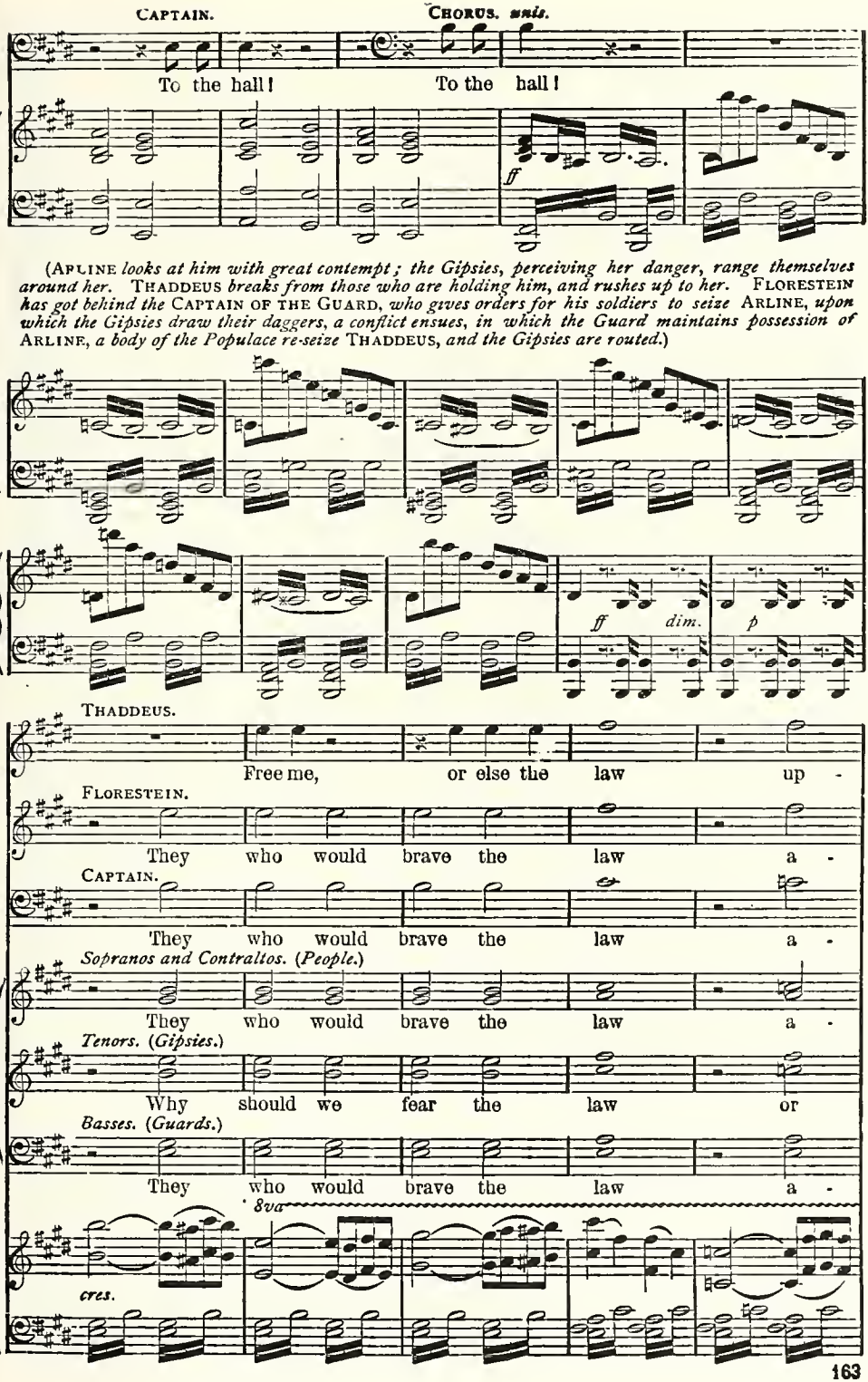
Chorus.

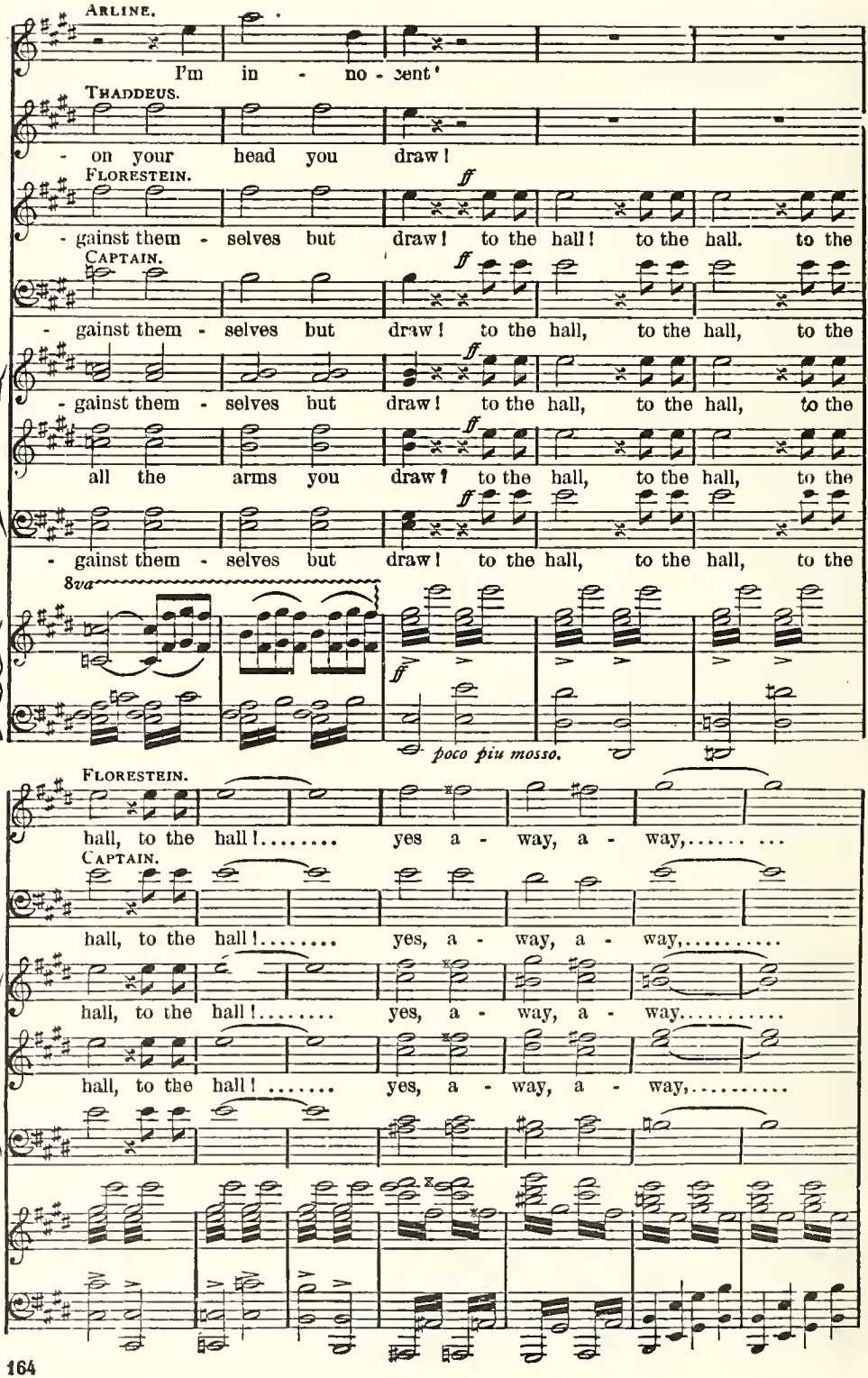


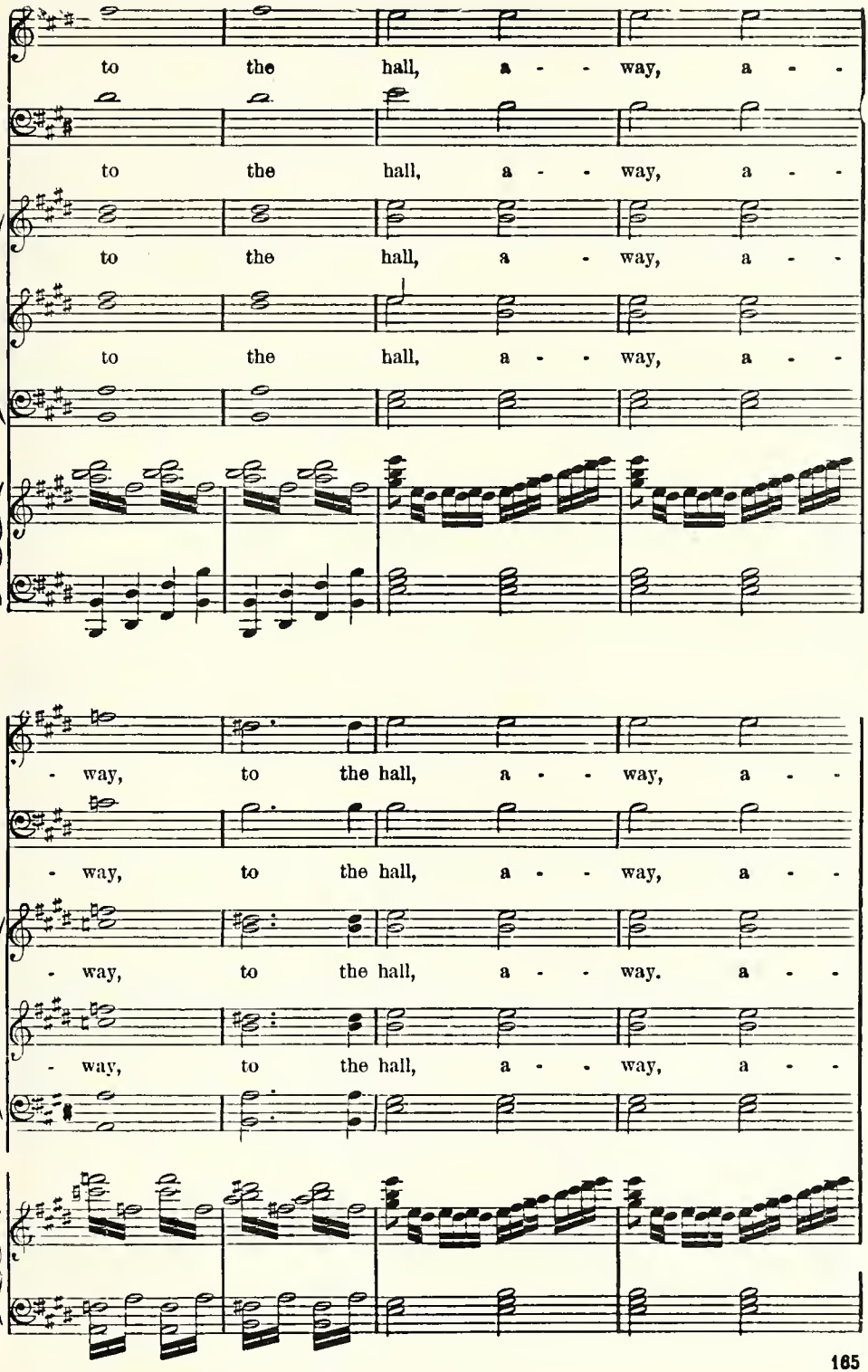

let us know the right, and shame on the guil - ty one a - light!
let us know the right, and shame on the guil - ty one a - light!
f pp
p THAD. (Rushing before ARLINE to shield her.)
He who a hand on her would lay, through my
pp
heart must force his way.
Tear them a - sunder, but still pro -
Tear them a - sunder, but still pro -
cres.

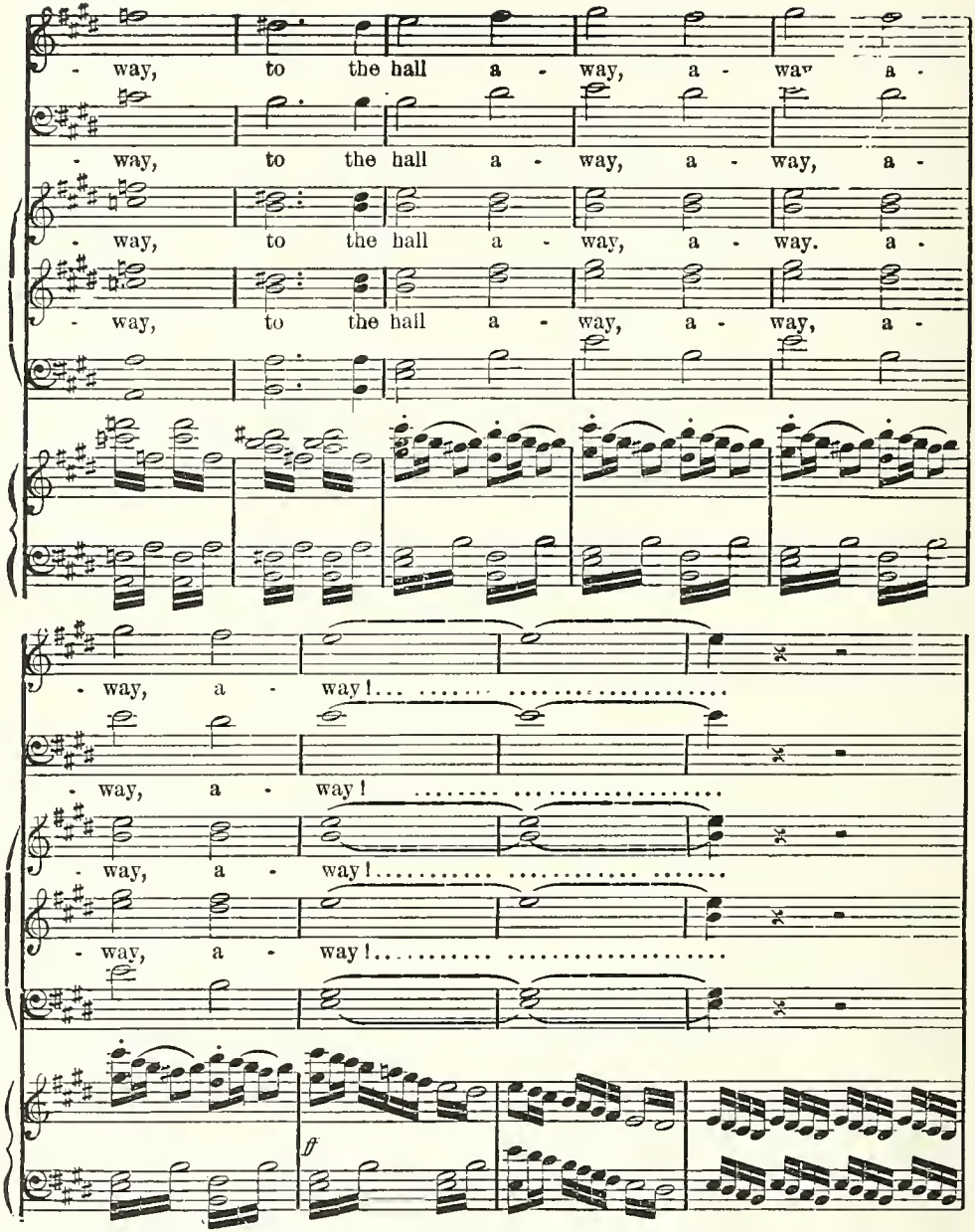


(FLORESTEIN, *who has, during this movement, entered the "Hall of Justice," is now seen returning, followed by a strong guard, who file off on each side of the steps.*)

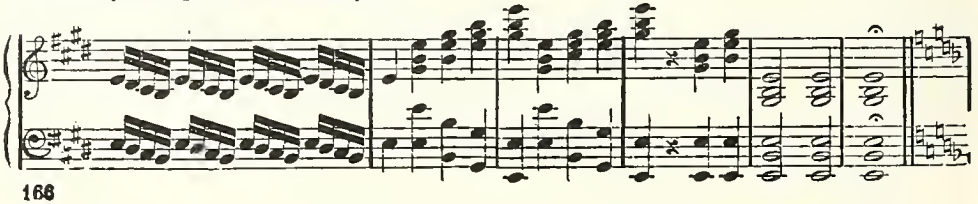

CAPTAIN.
CHORUS. *unis.*
To the hall!
To the hall!
ff
(ARLINE *looks at him with great contempt; the Gipsies, perceiving her danger, range themselves around her.* THADDEUS *breaks from those who are holding him, and rushes up to her.* FLORESTEIN *has got behind the* CAPTAIN OF THE GUARD, *who gives orders for his soldiers to seize* ARLINE, *upon which the Gipsies draw their daggers, a conflict ensues, in which the Guard maintains possession of* ARLINE, *a body of the Populace re-seize* THADDEUS, *and the Gipsies are routed.*)
ff
dim.
p
THADDEUS.
Free me, or else the law up -
FLORESTEIN.
They who would brave the law a -
CAPTAIN.
They who would brave the law a -
Sopranos and Contraltos. (*People.*)
They who would brave the law a -
Tenors. (*Gipsies.*)
Why should we fear the law or
Basses. (*Guards.*)
They who would brave the law a -
8va
cres.


ARLINE.
I'm in - no - cent!
THADDEUS.
- on your head you draw!
FLORESTEIN.
- gainst them - selves but draw! to the hall! to the hall. to the
CAPTAIN.
- gainst them - selves but draw! to the hall, to the hall, to the
- gainst them - selves but draw! to the hall, to the hall, to the
all the arms you draw! to the hall, to the hall, to the
- gainst them - selves but draw! to the hall, to the hall, to the
8va
poco piu mosso.
FLORESTEIN.
hall, to the hall!..... yes a - way, a - way,..... ...
CAPTAIN.
hall, to the hall!..... yes, a - way, a - way,.....
hall, to the hall!..... yes, a - way, a - way.....
hall, to the hall!..... yes, a - way, a - way,.....


to the hall, a - - way, a - -
to the hall, a - - way, a - -
to the hall, a - way, a - -
to the hall, a - - way, a - -
- way, to the hall, a - - way, a - -
- way, to the hall, a - - way, a - -
- way, to the hall, a - - way. a - -
- way, to the hall, a - - way, a - -



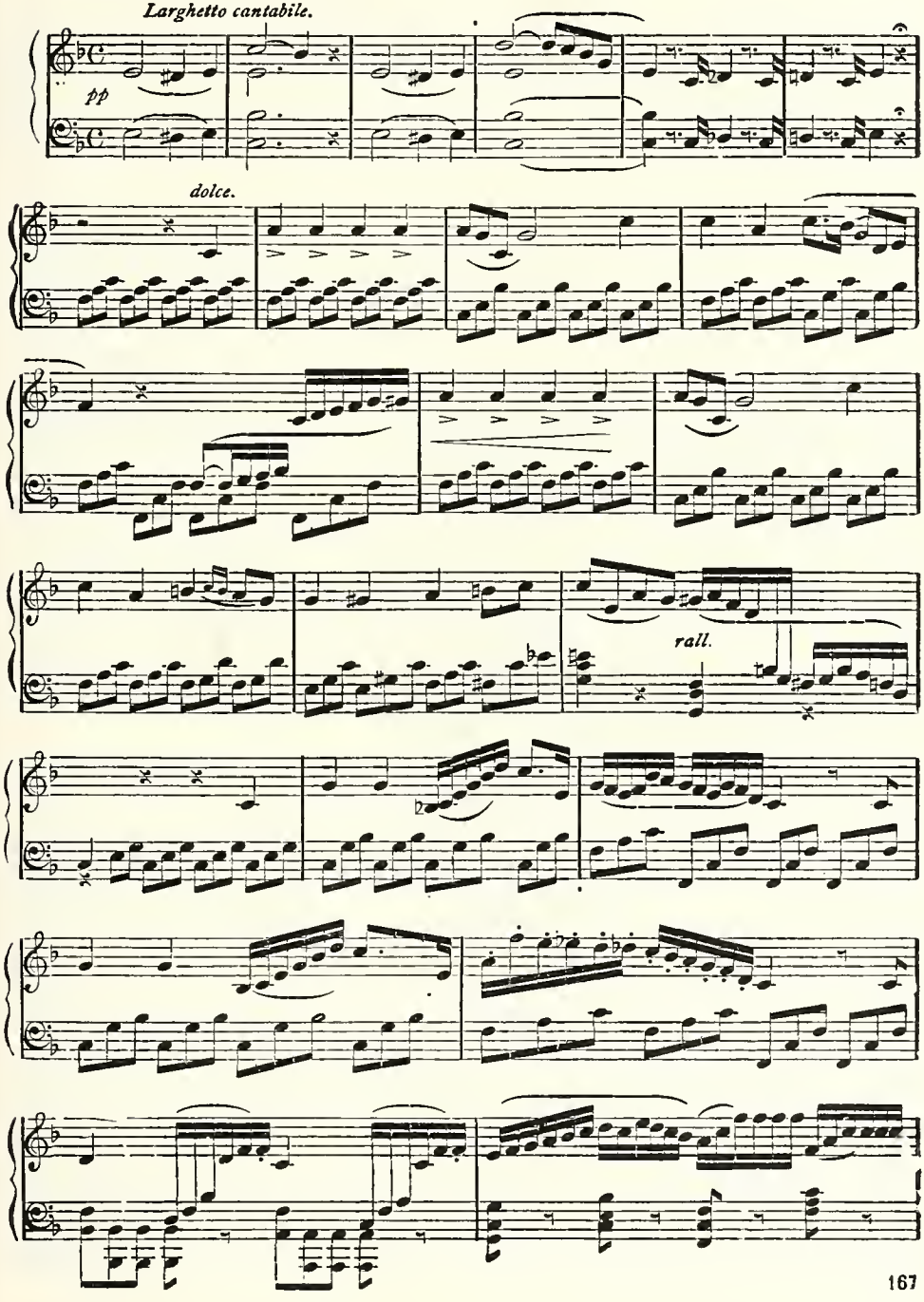
(ARLINE *is conducted by a file of the Guard, led by the* CAPTAIN, *and preceded by* FLORESTEIN *and his party, into the "Hall of Justice,"—the people follow in a mass, while* THADDEUS *is detained by those who first seized him; and as* ARLINE *is going up the steps, the figure of the* QUEEN *is seen, in an attitude of triumph over her rival's fall.*

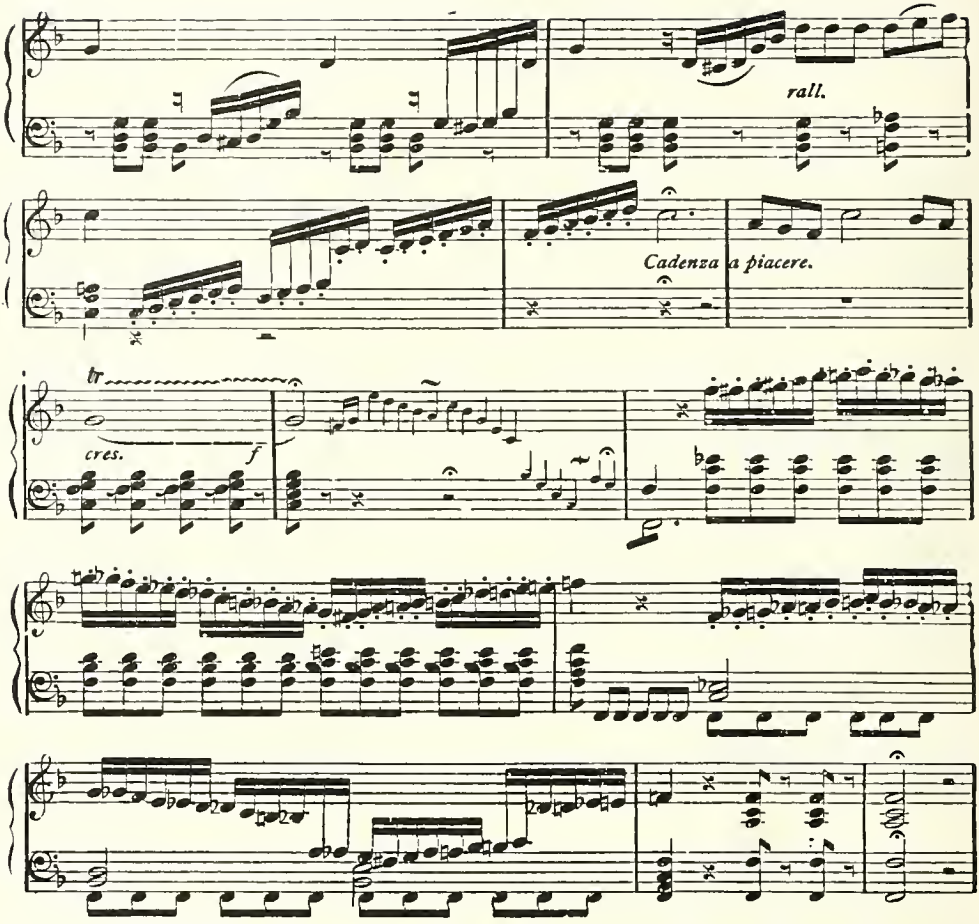


SCENE IV.—*Interior of* **COUNT ARNHEIM'S** *apartment in the Hall of Justice—a view of the last Scene visible through one of the windows at the back. A full-length portrait of* **ARLINE**, *as she was in the First Act, hangs on the wall—state chairs, &c.—an elevation or dais on the side.*

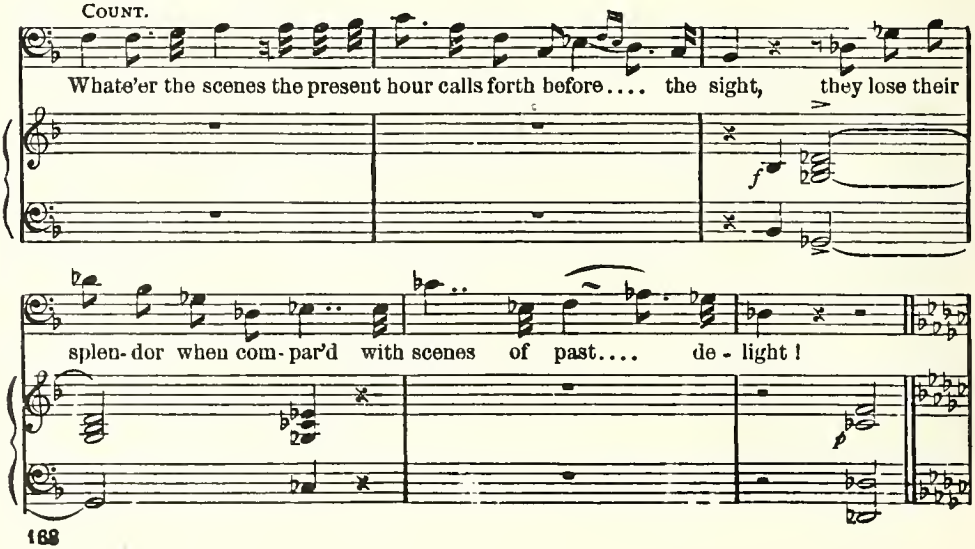
THE HEART BOW'D DOWN.

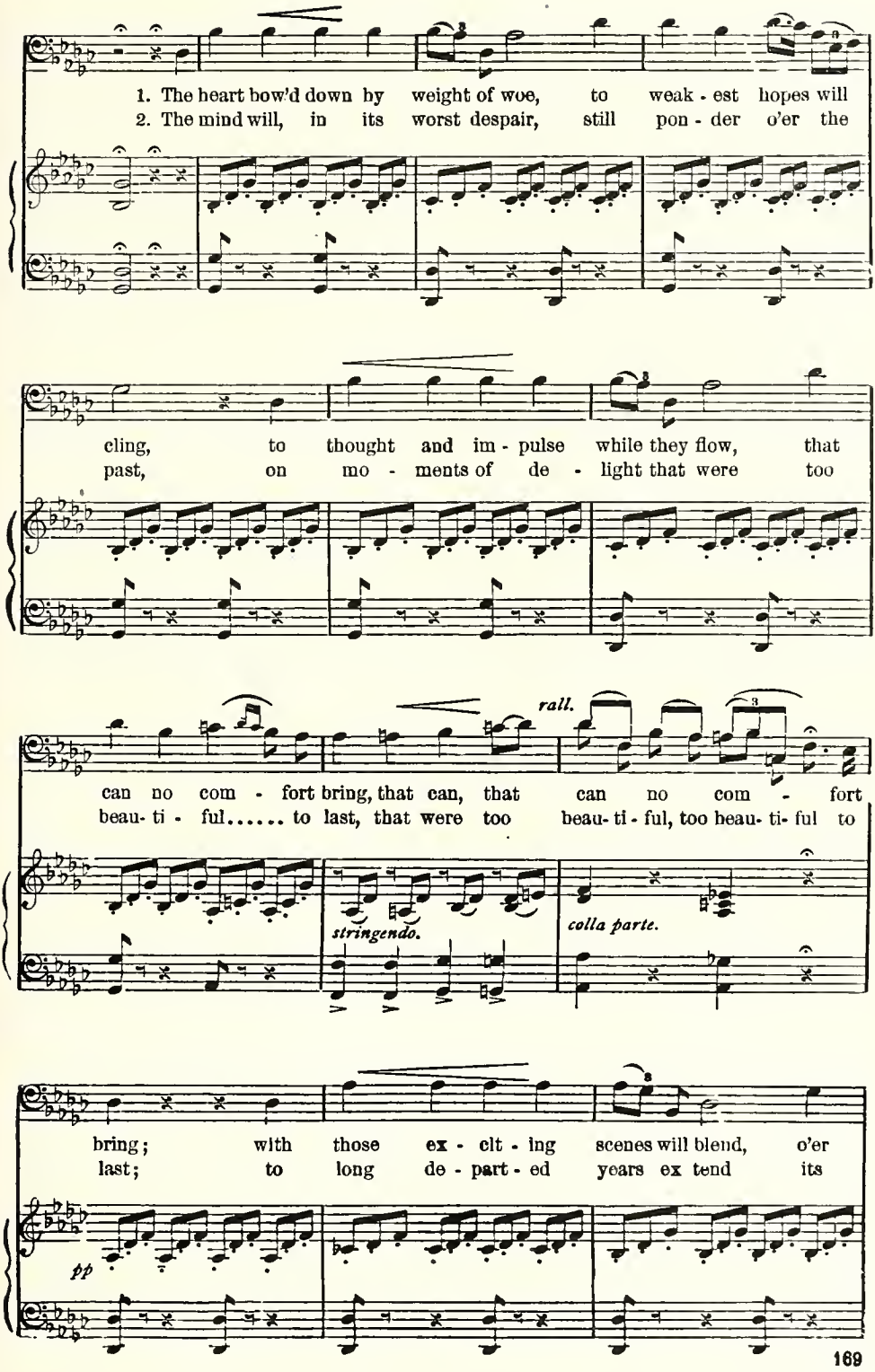
Recitative and Air.

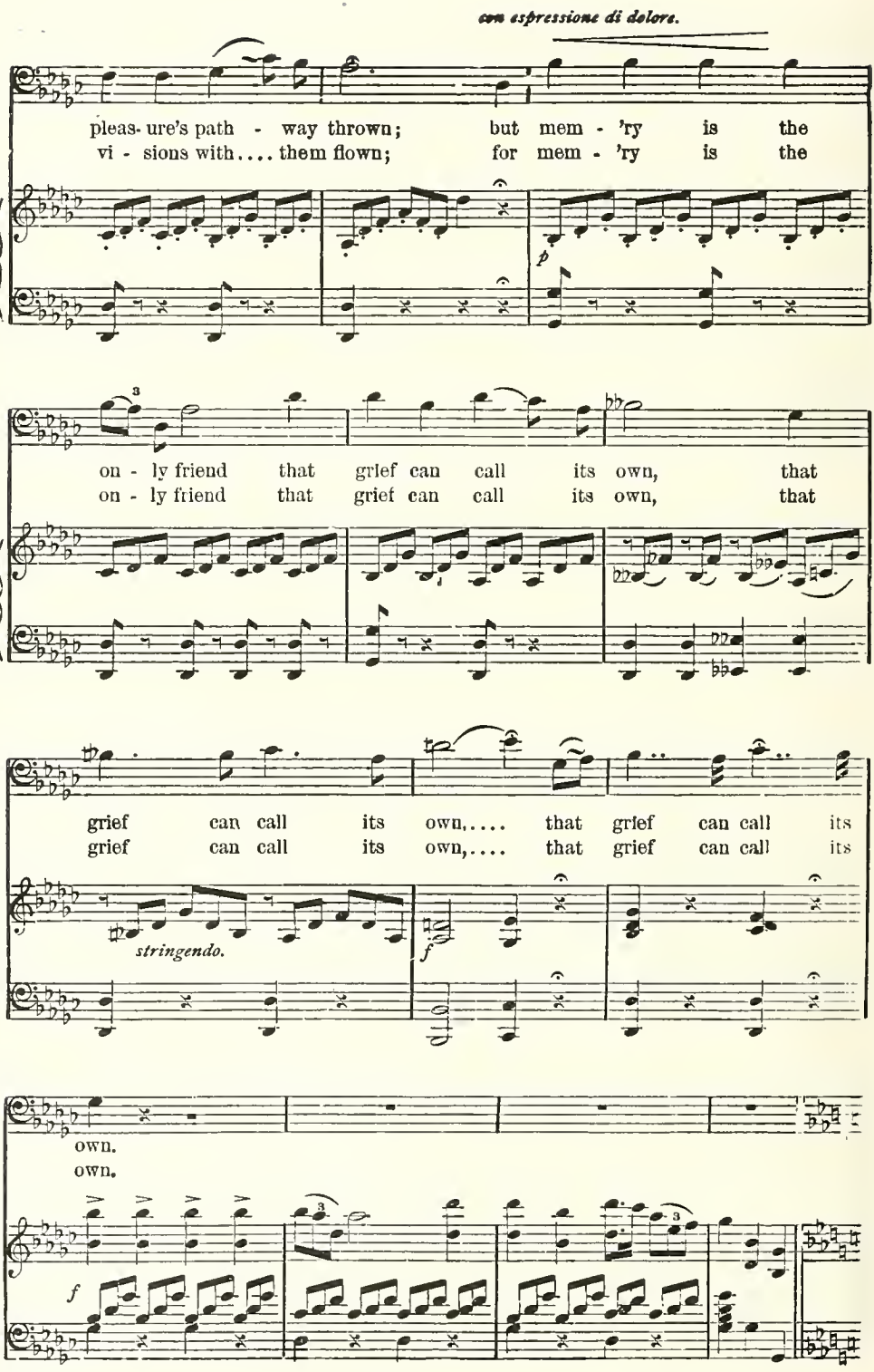




(COUNT ARNHEIM *enters, thoughtful and dejected, he contemplates* ARLINE'S *portrait, and wipes a tear from his eye.*)




1. The heart bow'd down by weight of woe, to weak - est hopes will
2. The mind will, in its worst despair, still pon - der o'er the
cling, to thought and im - pulse while they flow, that
past, on mo - ments of de - light that were too
rall.
can no com - fort bring, that can, that can no com - fort
beau- ti - ful..... to last, that were too beau- ti - ful, too beau- ti- ful to
stringendo.
colla parte.
bring; with those ex - cit - ing scenes will blend, o'er
last; to long de - part - ed years ex tend its
pp


con espressione di dolore.
pleas- ure's path - way thrown; but mem - 'ry is the
vi - sions with.... them flown; for mem - 'ry is the
p
on - ly friend that grief can call its own, that
on - ly friend that grief can call its own, that
grief can call its own,..... that grief can call its
grief can call its own,.... that grief can call its
stringendo.
f
own.
own.
f

(*At the end of the song, a confused noise is heard outside, when the* CAPTAIN OF GUARD *enters.*)

CAPTAIN. A robbery has been committed, and the accused is now in the hall awaiting the pleasure of your lordship, as chief magistrate of the city, for examination.

COUNT. Bring the parties before me.

(*The* CAPTAIN *arranges the magisterial chair, bows and retires.*)

Any thing to arouse me from those distracting thoughts, though the sole happiness I now enjoy is in the recollection of my long-lost child.

(*Seats himself, when the doors are violently opened, and a mob of Citizens, Guards, and Gentry, enter.* FLORESTEIN *is in the midst of them, who instantly rushes up to the* COUNT.)

FLORESTEIN. It is your lordship's nephew,—I, who have been robbed!

COUNT. Some folly of yours is for ever compromising my name and that of your family.

FLOR. But I am in this instance the victim—I have been robbed, and there stands the culprit.

(*Pointing to* ARLINE, *standing in the centre, pale and with dishevelled hair, but still haughty in her demeanor.*)

COUNT. (*Aside.*) 'Tis she I saw but now in the public square. That girl, so young, so beautiful, commit a robbery? Impossible!

FLOR. She stole this medallion belonging to me—we found it upon her.

COUNT. (*Addressing* ARLINE.) Can this be true?

ARLINE. *Looking contemptuously at* FLORESTEIN *and turning with dignity to the* COUNT.) Heaven knows I am innocent, and if your lordship knew my heart, *you* would not deem me guilty.

COUNT. Her words sink deep into my breast. Childless myself, I fain would spare the child of another. (*To* FLORESTEIN.) What proofs have you of this?

FLOR. (*Pointing to his friends.*) My witnesses are here, who all can swear they saw it on her neck.

ALL. We can.

COUNT. Still does my mind misgive me. (*To* ARLINE, *in a kind tone.*) My wish is to establish your innocence—explain this matter to me, and without fear.

ARLINE. The medallion was given to me by the Queen of the tribe to which I belong—How it came into her possession, I know not. But a light breaks in upon me—I see it all—I chanced to incur her displeasure, and to revenge herself upon me, she has laid for me this shameless snare, into which I have innocently fallen, and of which I have become the victim.

(*Hiding her face in her hands, and weeping.*)

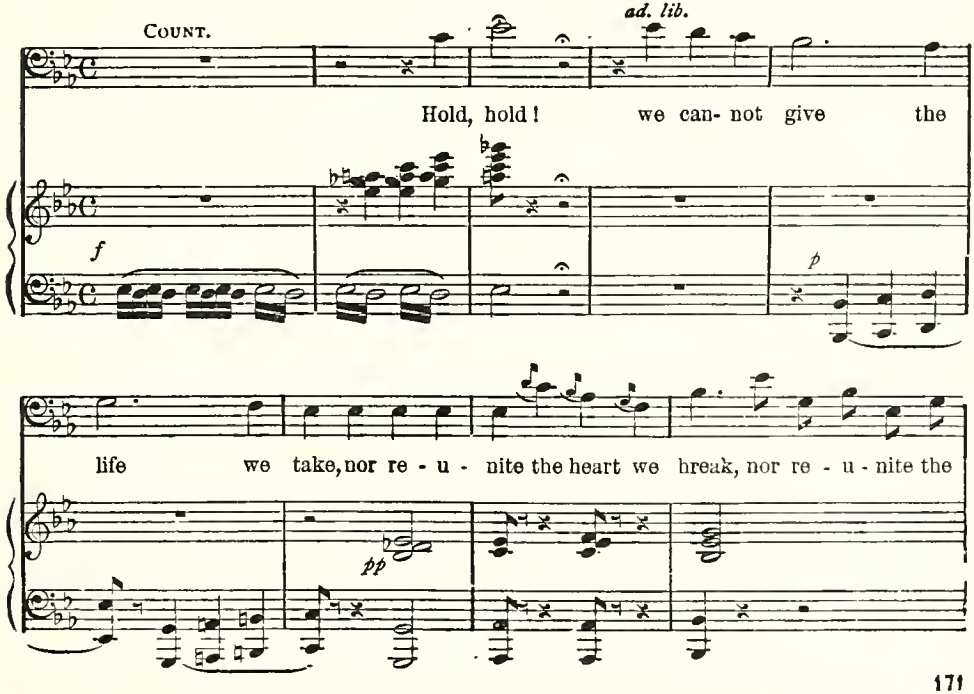
COUNT. (*With a struggle*) I believe your tale, and from my heart I pity the inexperience which has led to the ruin of one who seems above the grade of those she herds with—but in the fulfilment of duty, I must compromise the feelings of nature, and I am forced to deliver you into the hands of Justice.

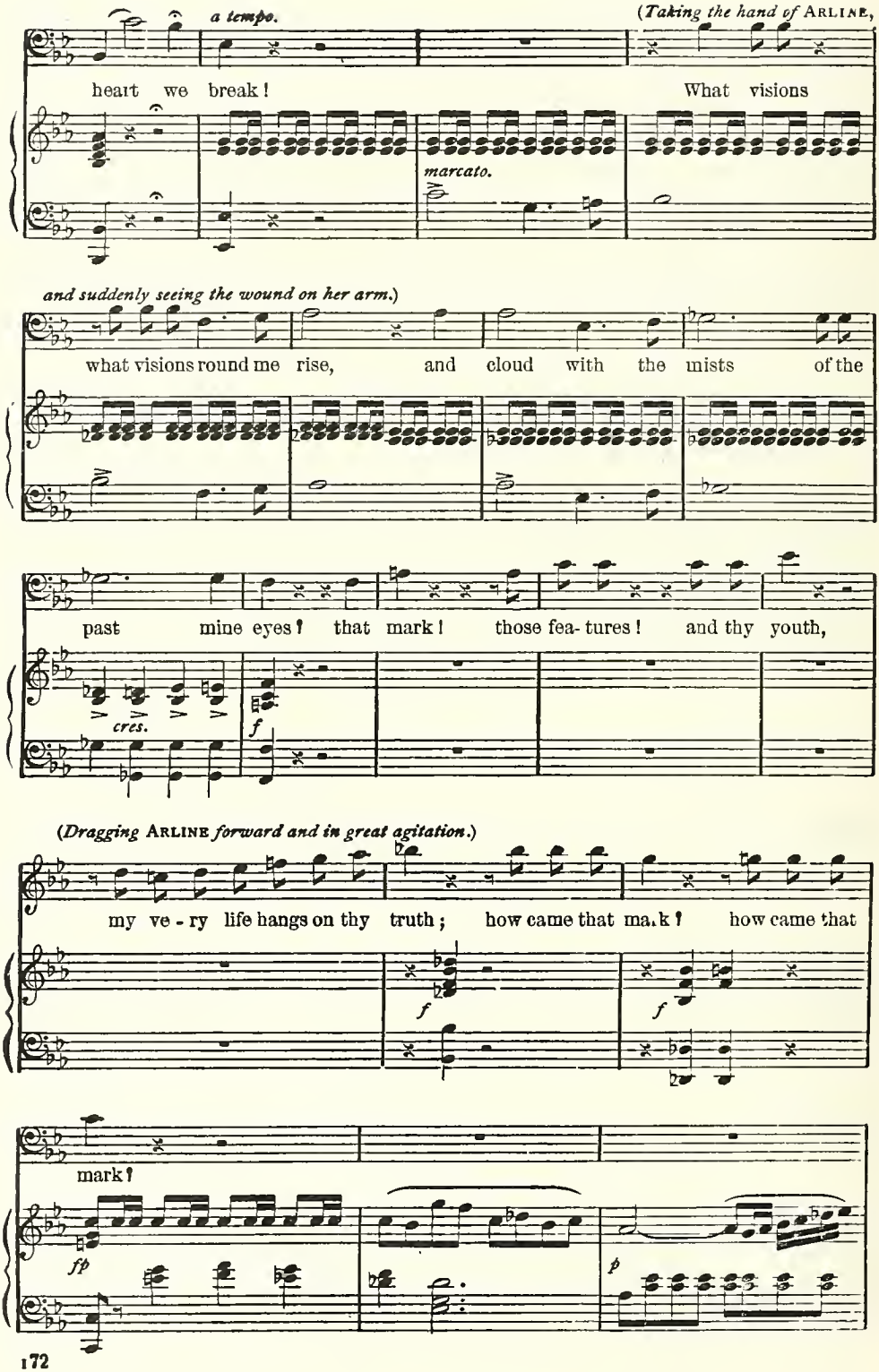
ARLINE. (*To the* COUNT.) To you my earthly, to Him my heavenly judge, I re-assert my innocence. I may be accused, but will not be degraded, and from the infamy with which I am unjustly threatened, thus I free myself.

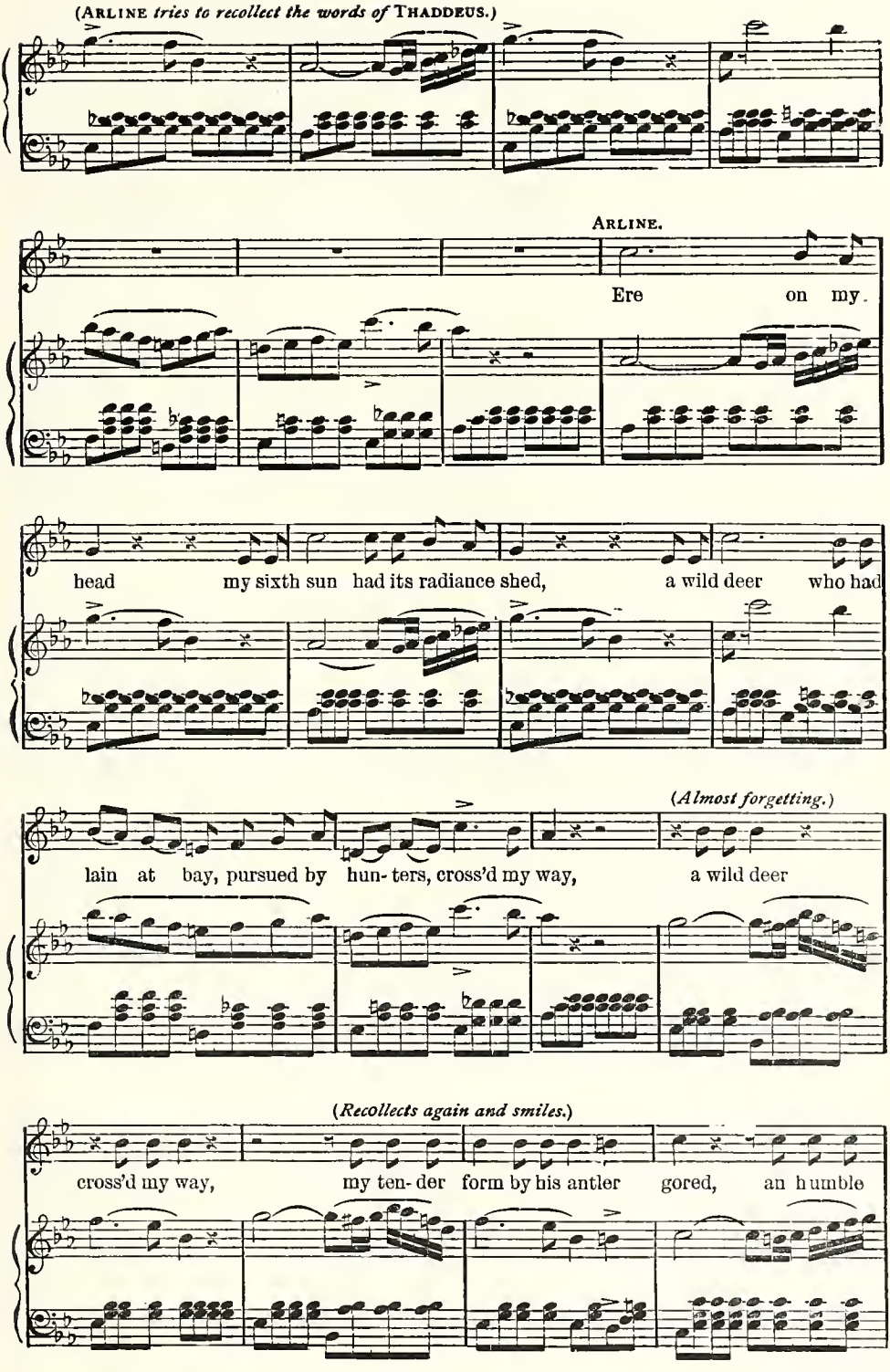
(*She draws a dagger from beneath her scarf, and is about to stab herself, when* COUNT ARNHEIM *rushes forward, seizes her arm, and wrests the dagger from her.*)

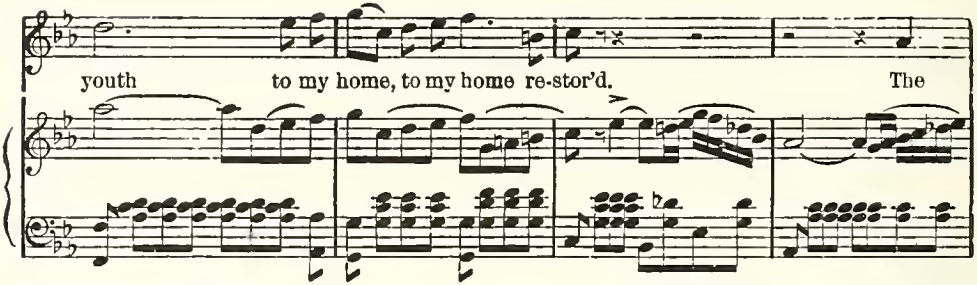
HOLD! HOLD!

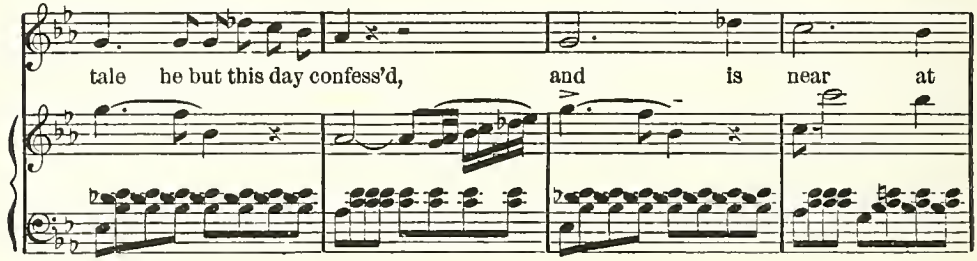
Finale to Act II.

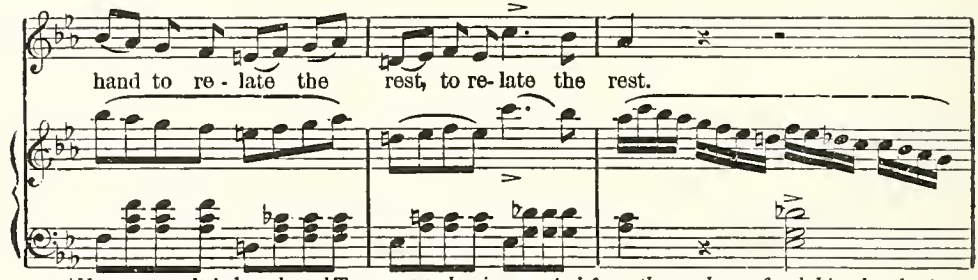



a tempo.
(Taking the hand of ARLINE,
heart we break!
What visions
marcato.
and suddenly seeing the wound on her arm.)
what visions round me rise, and cloud with the mists of the
past mine eyes! that mark! those fea- tures! and thy youth,
cres.
f
(Dragging ARLINE forward and in great agitation.)
my ve - ry life hangs on thy truth; how came that mark! how came that
f
f
mark!
fp
p

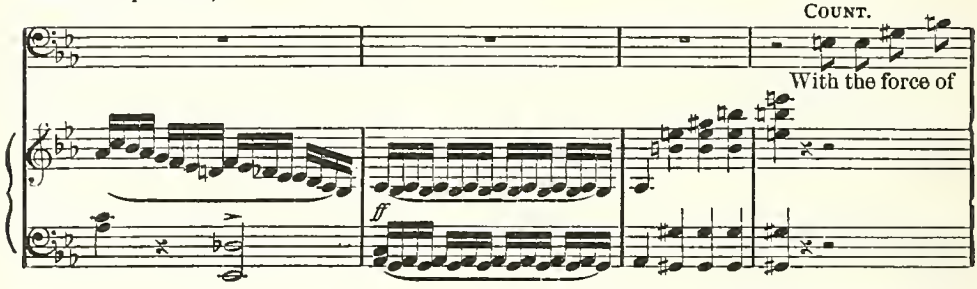

(ARLINE *tries to recollect the words of* THADDEUS.)
ARLINE.
Ere on my
head my sixth sun had its radiance shed, a wild deer who had
(*Almost forgetting.*)
lain at bay, pursued by hun- ters, cross'd my way, a wild deer
(*Recollects again and smiles.*)
cross'd my way, my ten- der form by his antler gored, an humble



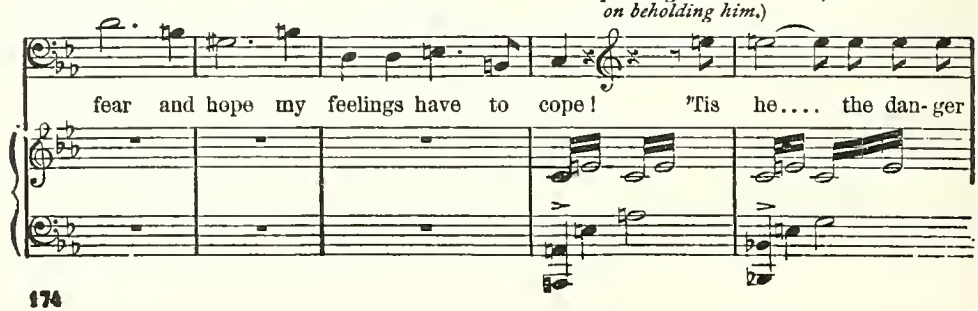


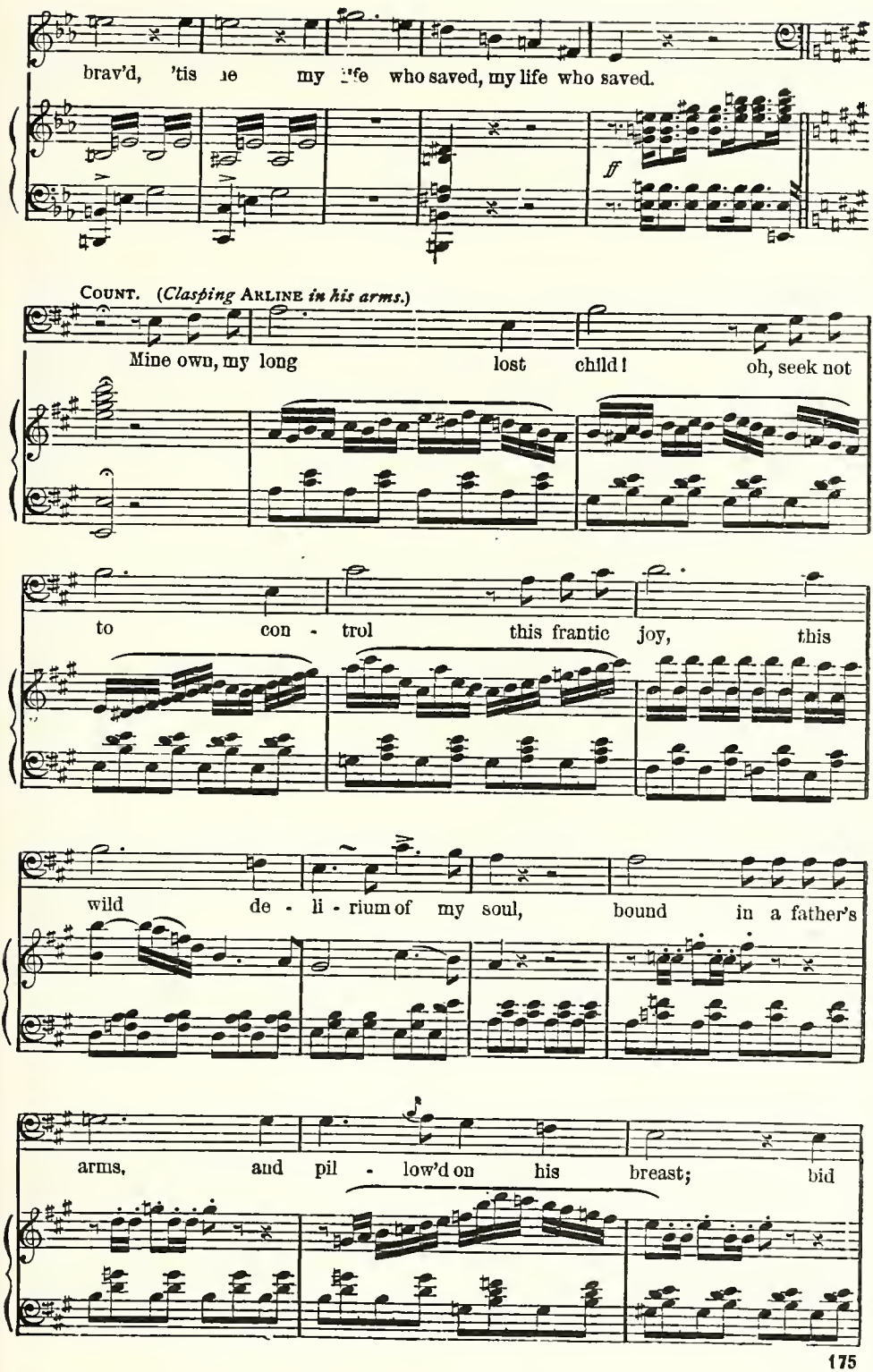


(*Here a tumult is heard, and* THADDEUS, *having escaped from those who confined him, breaks into the room, and rushes into the arms of* ARLINE. *The* COUNT, *on seeing him, reels back. A general excitement prevails.*)



ARLINE. (*Approaching the* COUNT *and pointing to* THADDEUS, *who starts on on beholding him.*)





brav'd, 'tis he my life who saved, my life who saved.

ff

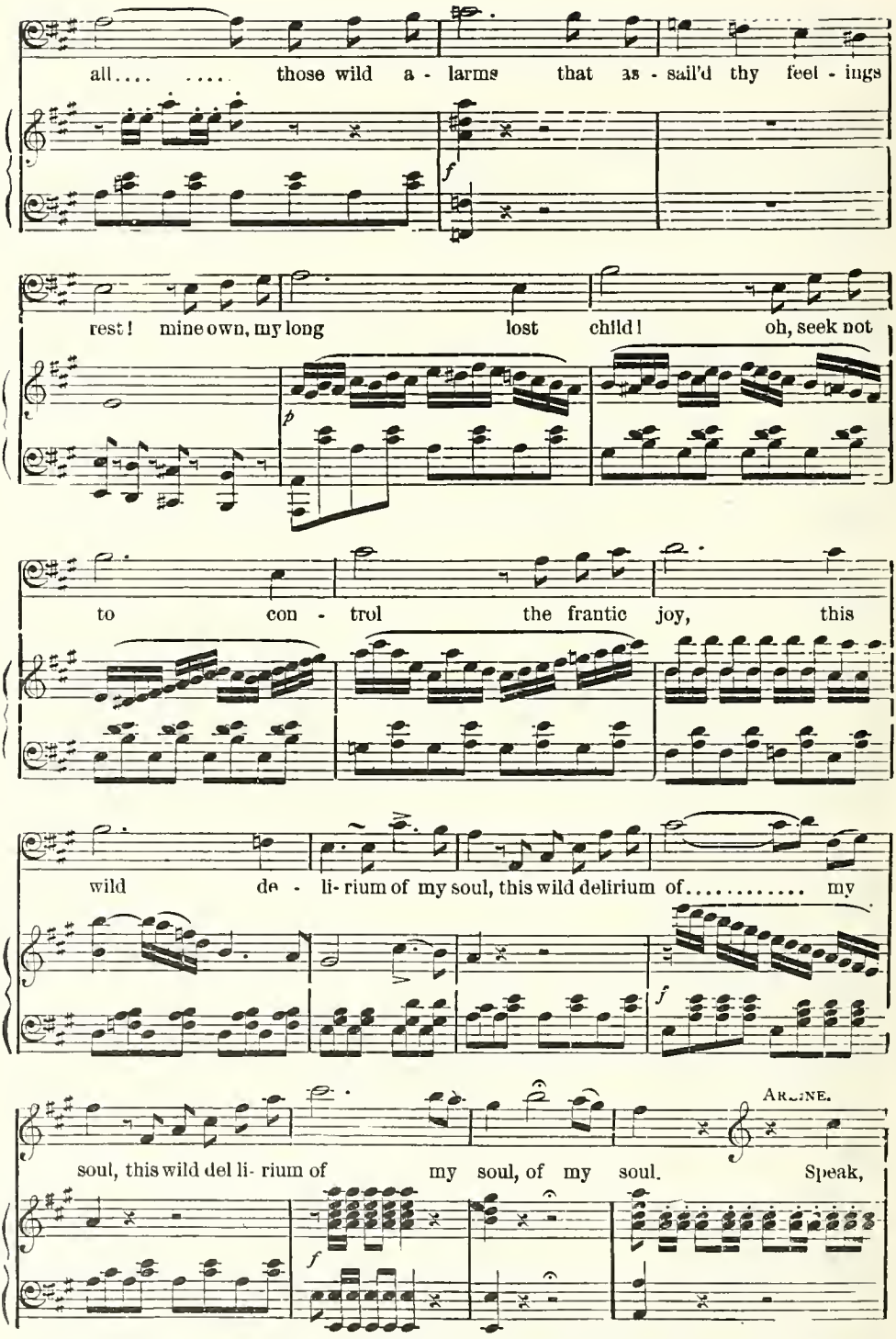
COUNT. (*Clasping* ARLINE *in his arms.*)

Mine own, my long lost child! oh, seek not

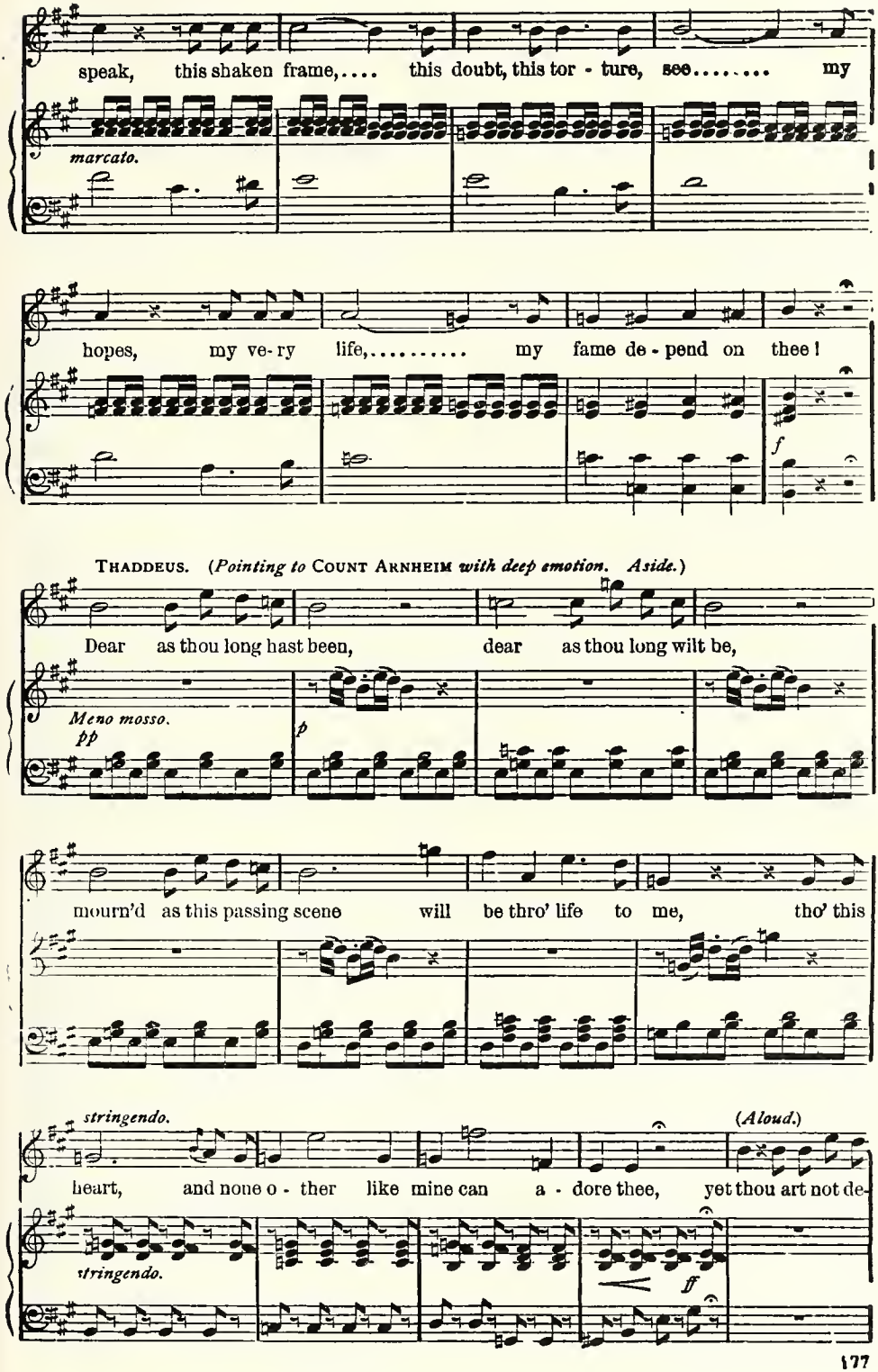
to con - trol this frantic joy, this

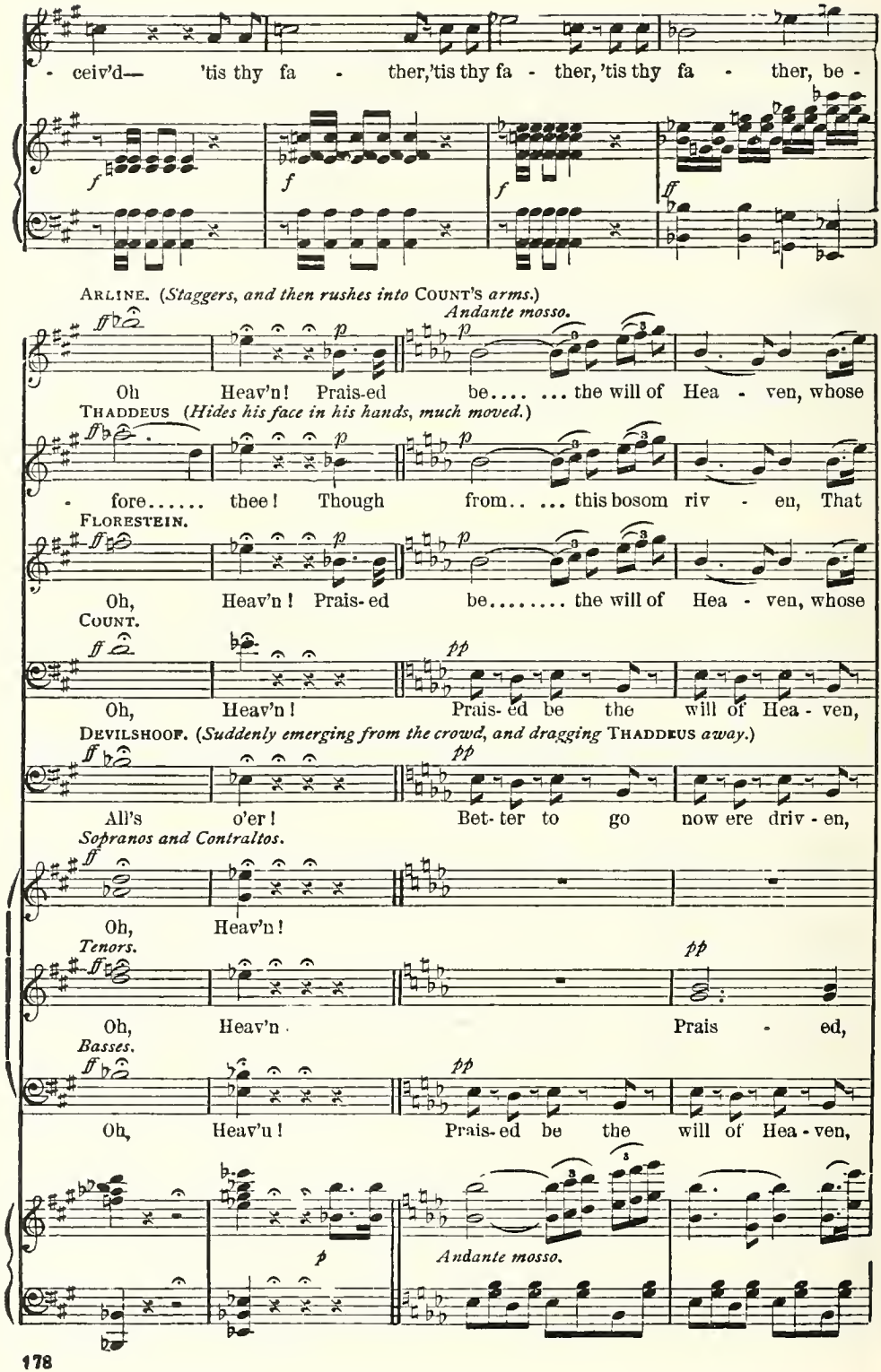
wild de - li - rium of my soul, bound in a father's

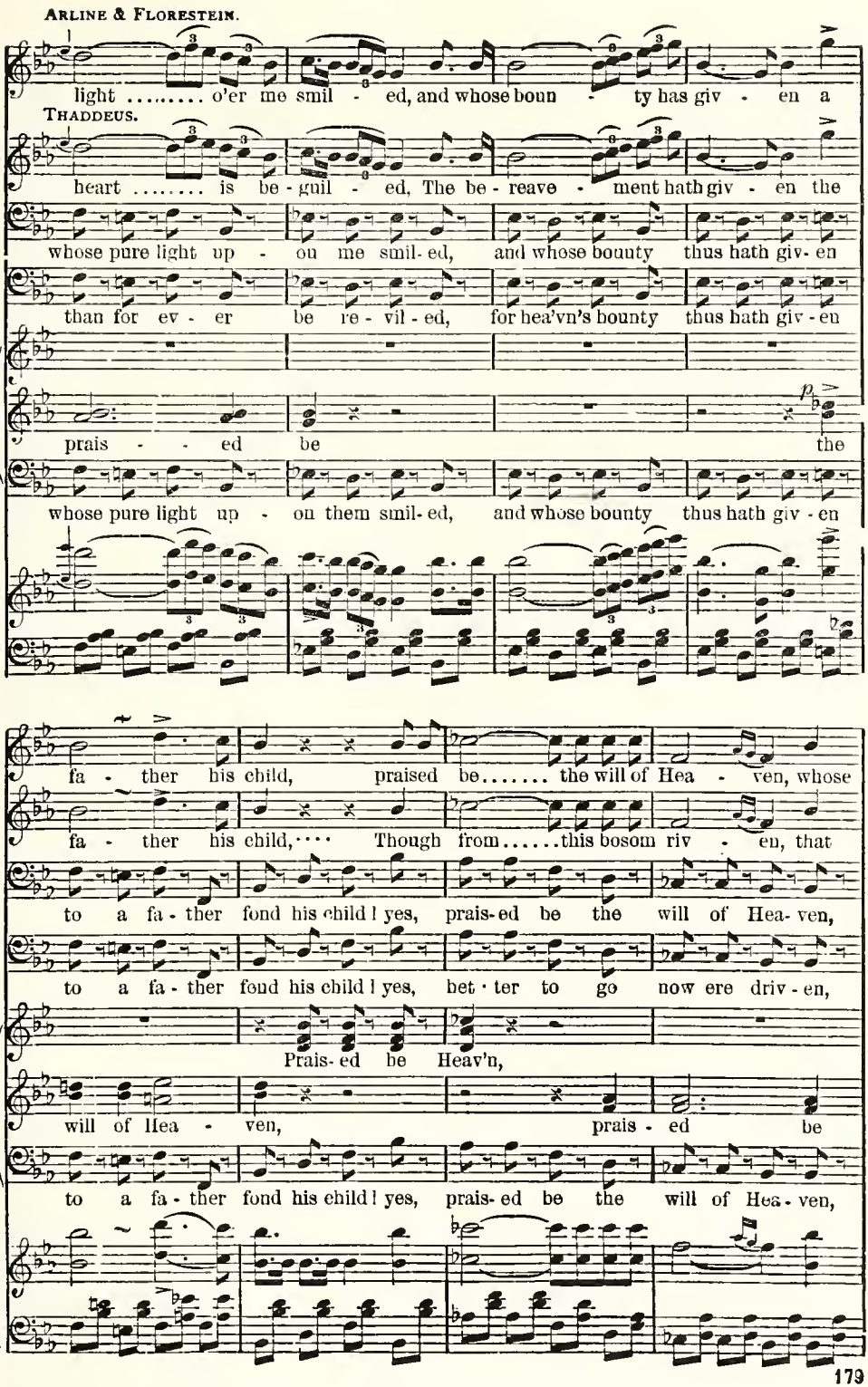
arms, and pil - low'd on his breast; bid

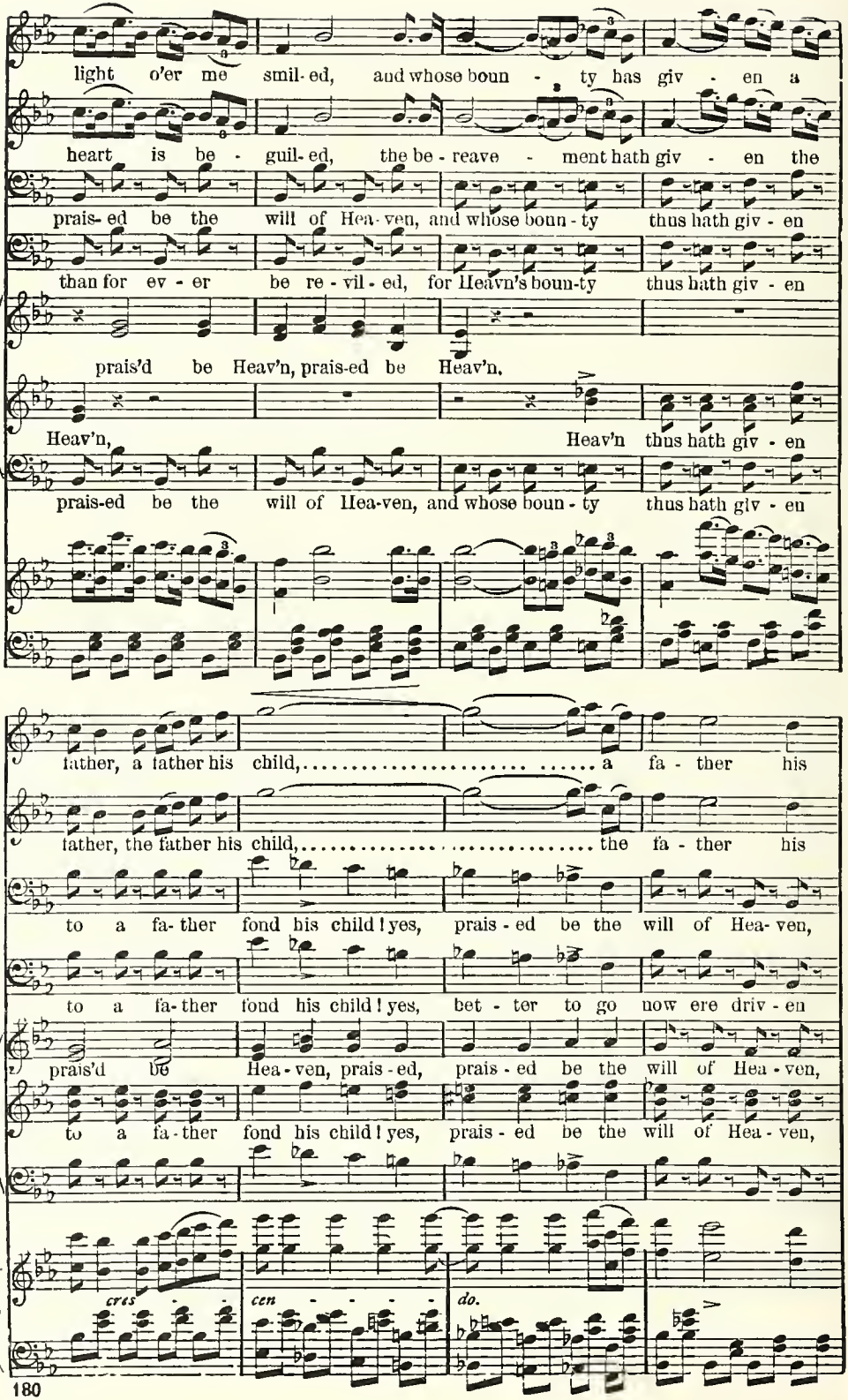


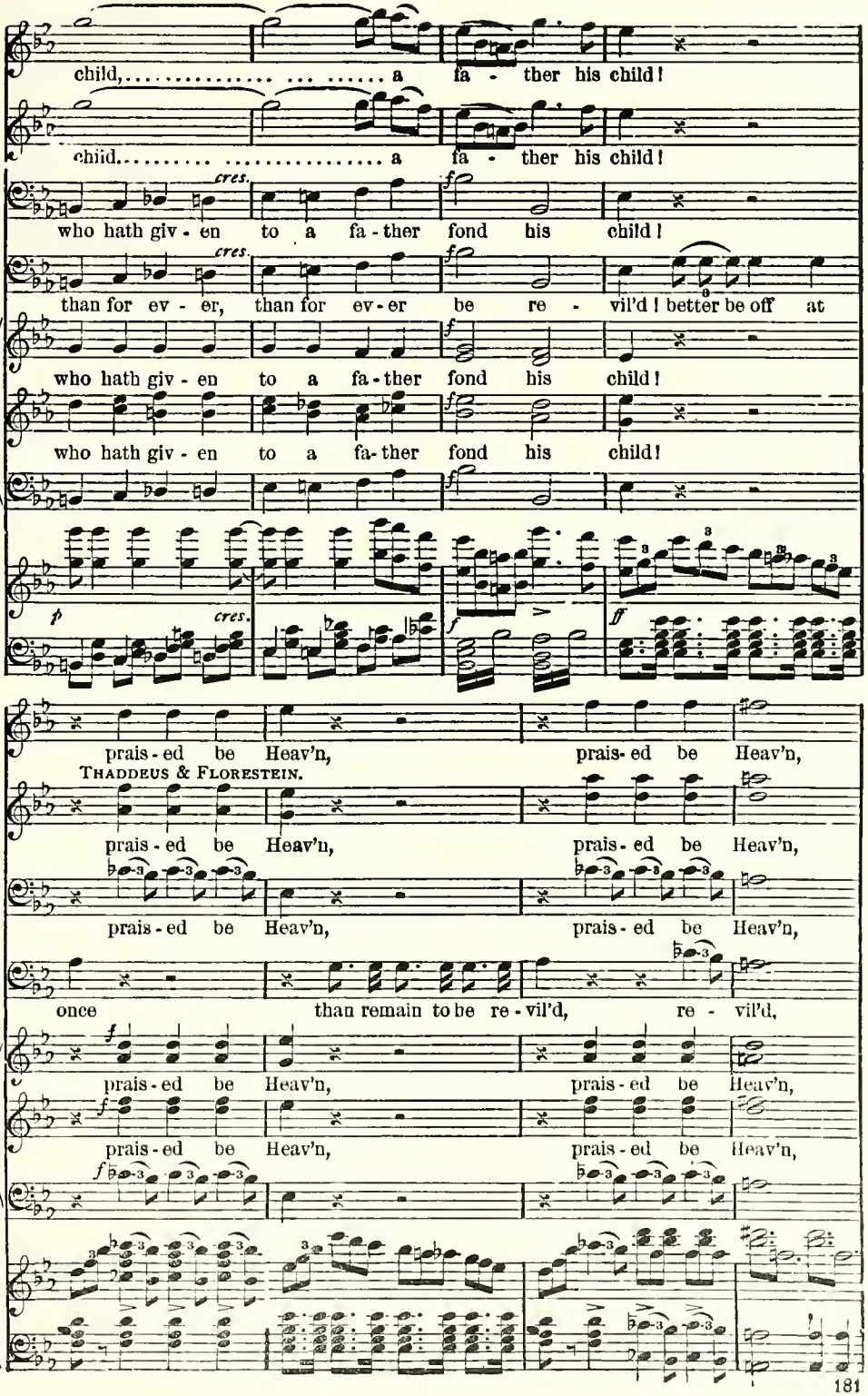
(COUNT *clasps* ARLINE *to his heart—kisses her head, hands, hair, and shedding tears of joy.* ARLINE *bewildered, starts from the* COUNT *and runs to* THADDEUS.)

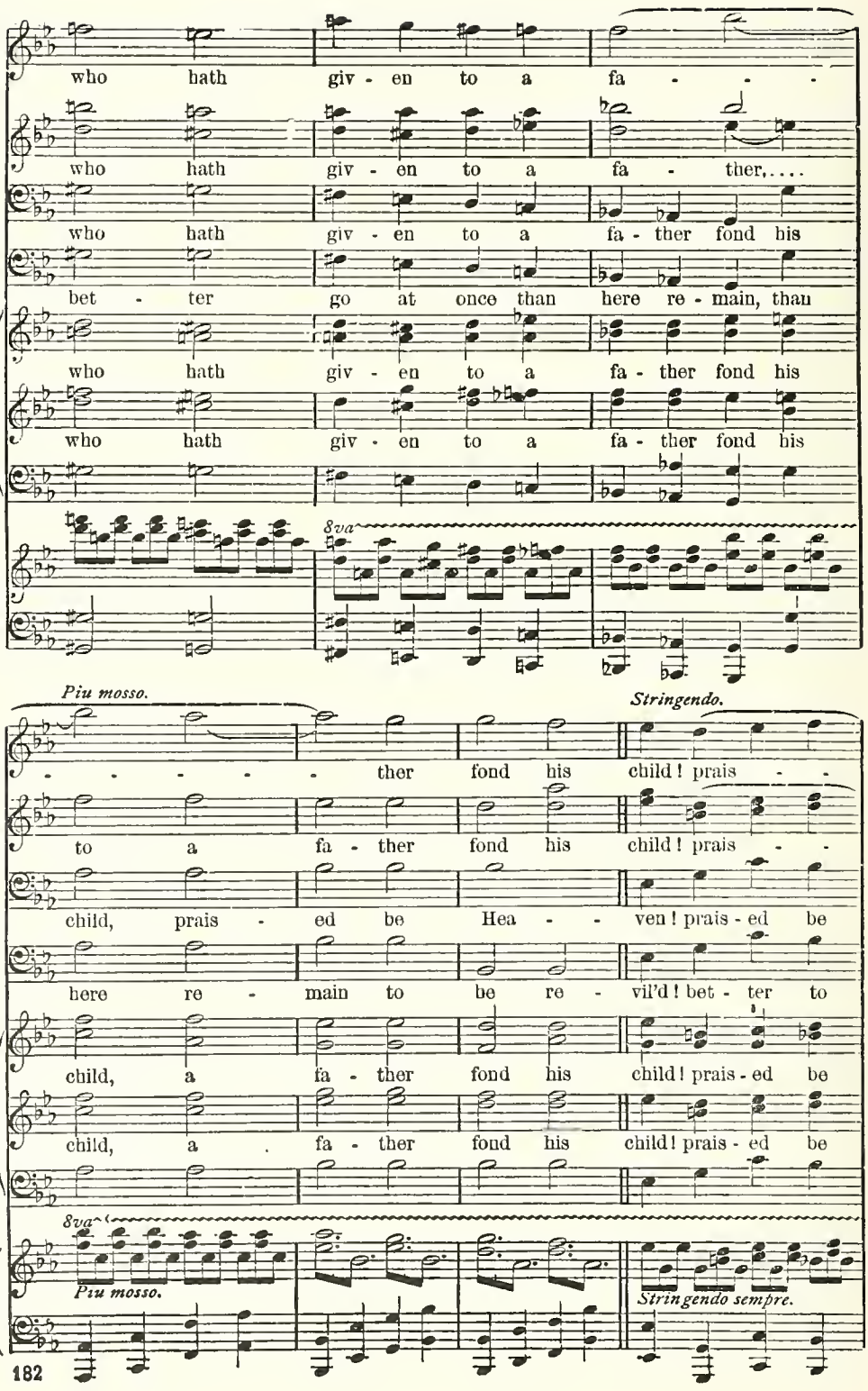

speak, this shaken frame,.... this doubt, this tor - ture, see..... my
marcato.
hopes, my ve-ry life,..... my fame de - pend on thee!
f
THADDEUS. (Pointing to COUNT ARNHEIM with deep emotion. Aside.)
Dear as thou long hast been, dear as thou long wilt be,
Meno mosso.
pp
p
mourn'd as this passing scene will be thro' life to me, tho' this
stringendo.
(Aloud.)
heart, and none o - ther like mine can a - dore thee, yet thou art not de-
stringendo.
ff

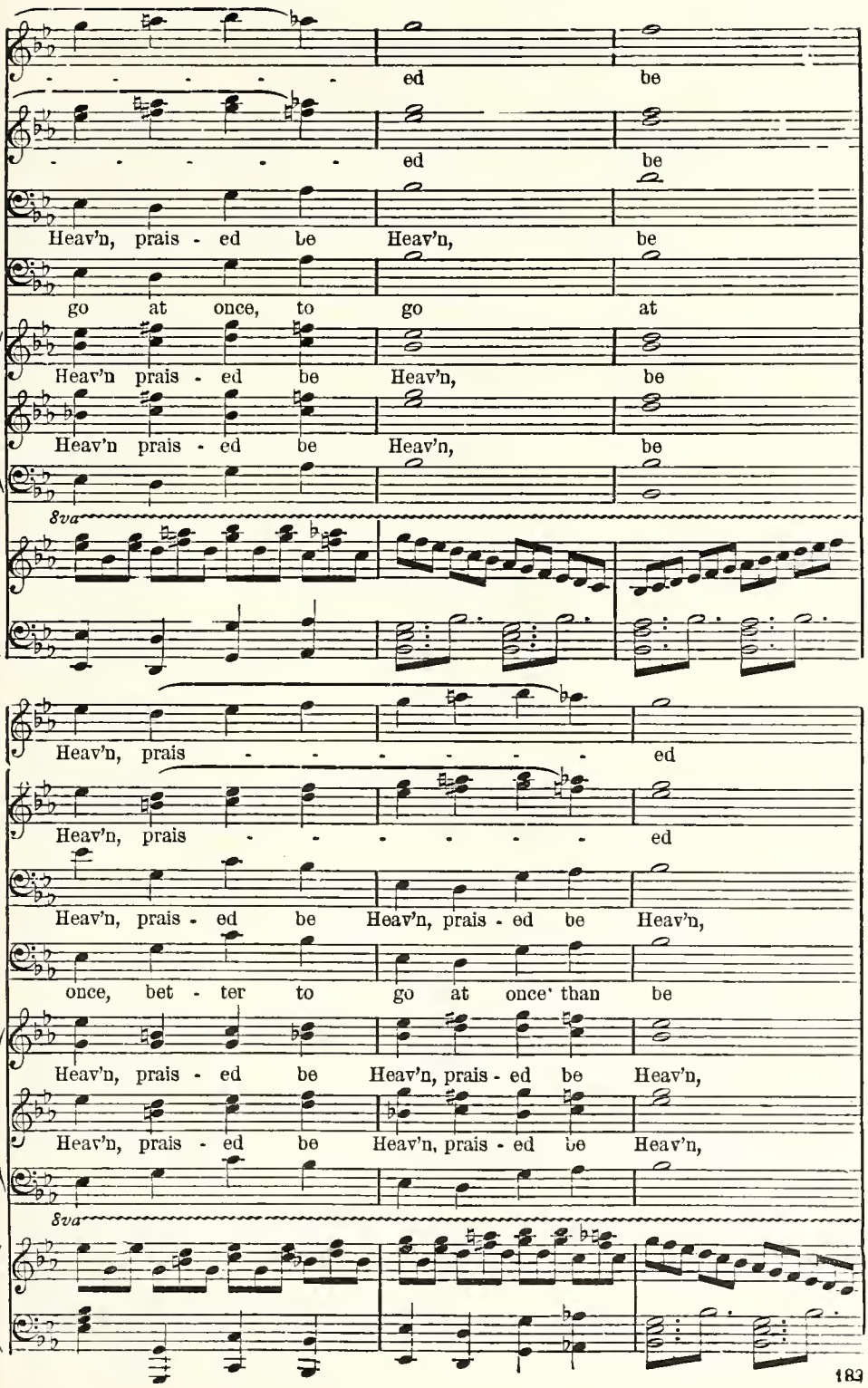

- ceiv'd— 'tis thy fa - ther,'tis thy fa - ther, 'tis thy fa - ther, be -
ARLINE. (*Staggers, and then rushes into* COUNT'S *arms.*)
Andante mosso.
Oh Heav'n! Prais-ed be.... ... the will of Hea - ven, whose
THADDEUS (*Hides his face in his hands, much moved.*)
- fore..... thee! Though from.. ... this bosom riv - en, That
FLORESTEIN.
Oh, Heav'n! Prais-ed be..... the will of Hea - ven, whose
COUNT.
Oh, Heav'n! Prais-ed be the will of Hea - ven,
DEVILSHOOF. (*Suddenly emerging from the crowd, and dragging* THADDEUS *away.*)
All's o'er! Bet-ter to go now ere driv - en,
Sopranos and Contraltos.
Oh, Heav'n!
Tenors.
Oh, Heav'n Prais - ed,
Basses.
Oh, Heav'n! Prais-ed be the will of Hea - ven,
Andante mosso.

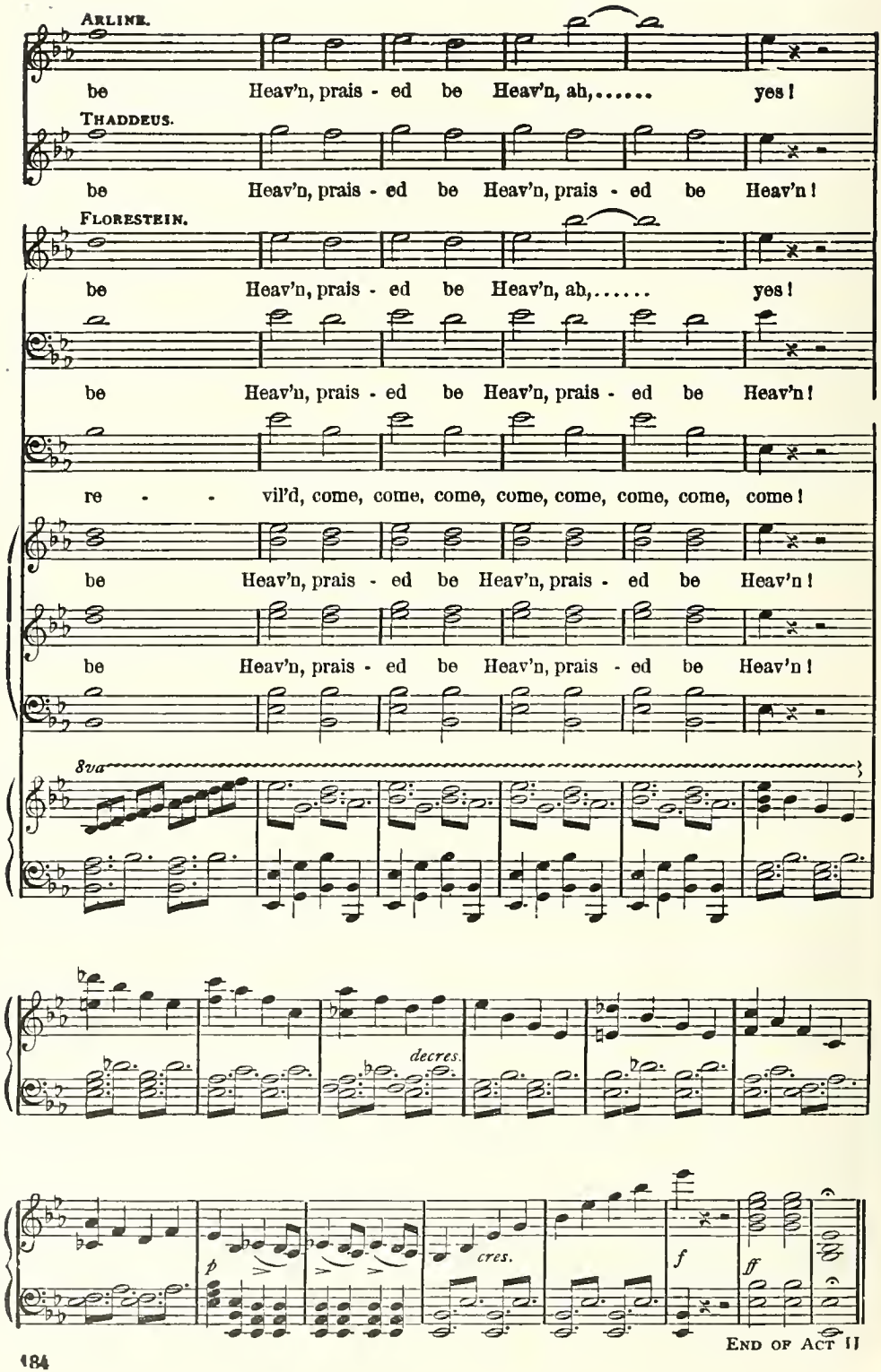

light ..... o'er me smil - ed, and whose boun - ty has giv - en a
THADDEUS.
heart ..... is be - guil - ed, The be - reave - ment hath giv - en the
whose pure light up - on me smil - ed, and whose bounty thus hath giv - en
than for ev - er be re - vil - ed, for hea'vn's bounty thus hath giv - en
prais - - ed be the
whose pure light up - on them smil - ed, and whose bounty thus hath giv - en
fa - ther his child, praised be..... the will of Hea - ven, whose
fa - ther his child,.... Though from.....this bosom riv - en, that
to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,
to a fa - ther fond his child! yes, bet - ter to go now ere driv - en,
Prais - ed be Heav'n,
will of Hea - ven, prais - ed be
to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,


light o'er me smil-ed, and whose boun - ty has giv - en a
heart is be - guil-ed, the be - reave - ment hath giv - en the
prais-ed be the will of Hea-ven, and whose boun-ty thus hath giv - en
than for ev - er be re - vil - ed, for Heavn's boun-ty thus hath giv - en
prais'd be Heav'n, prais-ed be Heav'n,
Heav'n, Heav'n thus hath giv - en
prais-ed be the will of Hea-ven, and whose boun - ty thus hath giv - en
father, a father his child, ... a fa - ther his
father, the father his child, ... the fa - ther his
to a fa-ther fond his child! yes, prais - ed be the will of Hea-ven,
to a fa-ther fond his child! yes, bet - ter to go now ere driv - en
prais'd be Hea-ven, prais-ed, prais - ed be the will of Hea - ven,
to a fa-ther fond his child! yes, prais - ed be the will of Hea - ven,
cres - - - -
cen - - - - -
do.


child,..... ... . a fa - ther his child!
child..... ..... a fa - ther his child!
cres.
who hath giv - en to a fa - ther fond his child!
than for ev - er, than for ev - er be re - vil'd! better be off at
who hath giv - en to a fa - ther fond his child!
who hath giv - en to a fa - ther fond his child!
p
cres.
f
ff
prais - ed be Heav'n, prais - ed be Heav'n,
THADDEUS & FLORESTEIN.
prais - ed be Heav'n, prais - ed be Heav'n,
prais - ed be Heav'n, prais - ed be Heav'n,
once than remain to be re - vil'd, re - vil'd,
prais - ed be Heav'n, prais - ed be Heav'n,
prais - ed be Heav'n, prais - ed be Heav'n,


who hath giv - en to a fa - - -
who hath giv - en to a fa - ther,....
who hath giv - en to a fa - ther fond his
bet - ter go at once than here re - main, than
who hath giv - en to a fa - ther fond his
who hath giv - en to a fa - ther fond his
8va
Piu mosso.
Stringendo.
- - - - - ther fond his child! prais - -
to a fa - ther fond his child! prais - -
child, prais - ed be Hea - - ven! prais - ed be
here re - main to be re - vil'd! bet - ter to
child, a fa - ther fond his child! prais - ed be
child, a fa - ther fond his child! prais - ed be
8va
Piu mosso.
Stringendo sempre.


ed be
ed be
Heav'n, prais - ed be Heav'n, be
go at once, to go at
Heav'n prais - ed be Heav'n, be
Heav'n prais - ed be Heav'n, be
8va
Heav'n, prais ed
Heav'n, prais ed
Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
once, bet - ter to go at once than be
Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
8va

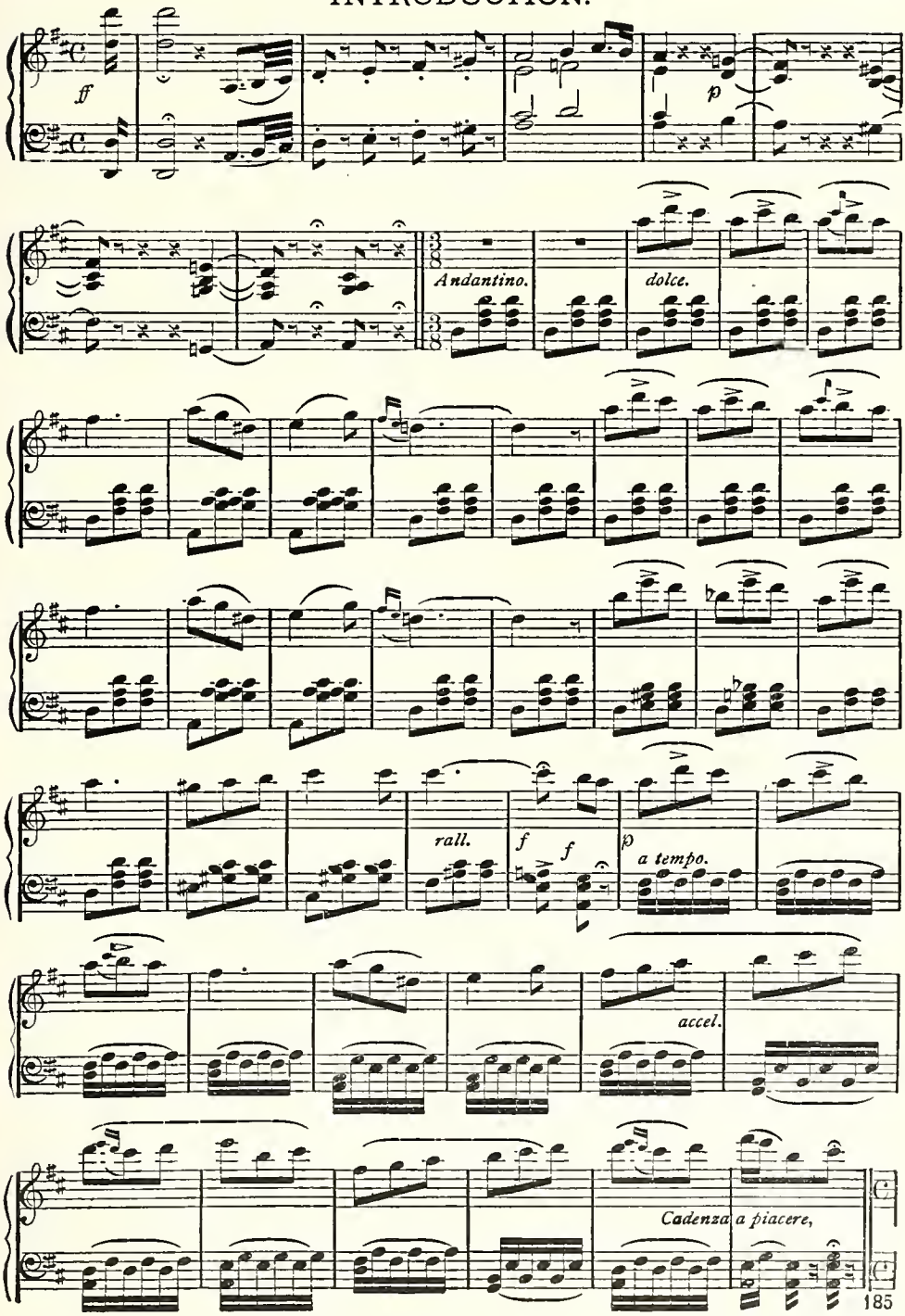

ARLINE.
be Heav'n, prais - ed be Heav'n, ah,..... yes!
THADDEUS.
be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!
FLORESTEIN.
be Heav'n, prais - ed be Heav'n, ah,..... yes!
be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!
re - - vil'd, come, come, come, come, come, come, come, come!
be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!
be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!
8va
decres.
p
cres.
f
ff

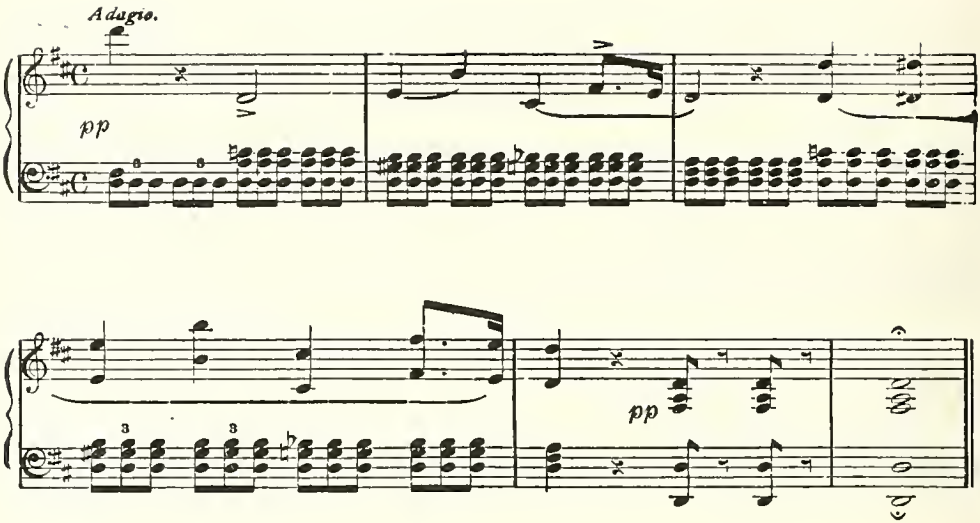
END OF ACT II

ACT III.

A splendid Saloon, in the Castle of COUNT ARNHEIM, *a large window-door at the back opening on the Park. On the side, the door of a small Cabinet, doors at the back leading into spacious Galleries.*

INTRODUCTION.





Enter ARLINE, *elegantly dressed for a Ball.*

ARLINE. The past appears to me but a dream from which I have at length aroused me. Yet my heart recalls enough to convince me it was all reality. When I think of the wandering life I led, my memory will revert to him who in every trial preserved its honor, who twice restored me to a father's arms, and at length to a father's home.

COUNT ARNHEIM *enters with* FLORESTEIN—ARLINE *runs into his arms.*

COUNT. Every moment you leave me is a moment of unhappiness. I am jealous of whatever divides us, short as may be the interval. On a night of so much joy, when so many friends are to assemble and participate in your father's delight, let me intercede for one you have too much cause to be angry with.

ARLINE. (*Averting her head.*) The very sight of him disturbs me. (*To the* COUNT.) The wishes of my dear father I would cheerfully comply with, but the repugnance I cannot overcome.

FLORESTEIN. (*Falling on his knee.*) Fair cousin, let me plead my own cause, and express the—aw—sorrow I really feel at having for an instant believed it possible—— in fact, I never in reality——

(*Enter a Servant.*)

What the devil do you want at such a critical part of one's conversation?

[*Servant crosses to the* COUNT.

SERVANT. The castle is filling with guests who inquire for your lordship. [*Exit.*

COUNT. (*To* ARLINE.) Let us hasten to meet them and afford me the joy of making you known to all.

ARLINE. Allow me but time to fortify myself for a ceremony I am a stranger to, and I will follow you.

FLORESTEIN. That is but reasonable, uncle—I will live in hopes of my cousin's forgiveness, which can alone restore me—peace—of mind. (*Aside.*) I shall postively expire if I don't lead off the first quadrille with her.

[*Exeunt* COUNT *and* FLORESTEIN.

ARLINE. I am once more left to my thoughts, and all the deep regrets that accompany them. Nothing can drive the recollection of THADDEUS from my mind, and the lonely life I led, was to me far happier than the constrained one now I pass; and the graceful dress of the gipsy girl becomes me more than all this gaudy apparel of nobles. (*Going round the room to see if any one is watching.*) Now no eye beholds me, I may at least indulge in a remembrance of the past.

(*melodramatic music.*)

(*Goes to the Cabinet and brings out her gipsies dress.*) The sight of this recalls the memory of happy days, and of him who made them happy.

[*As she is contemplating the dress, the window at the back suddenly opens, and* DEVILSHOOF *springs into the apartment.*]

ARLINE. (*Screaming.*) Ah! what seek you here with me?

DEVILSHOOF. Hush! fear not; but be silent. I come to ask you to rejoin our tribe—we have never ceased to feel the loss of one liked more than all the rest.

ARLINE. Impossible! Leave me, I pray, and let me forget we have ever been acquainted.

DEVILSHOOF. I have brought with me one who has undoubtedly, greater powers of persuasion than I can pretend to.

[*Here* THADDEUS *appears at the window; enters the room, and* ARLINE, *unable to restrain her feelings, rushes into his arms.*]

THADDEUS. In the midst of so much luxury, so much wealth and grandeur, I thought you had forgotten me.

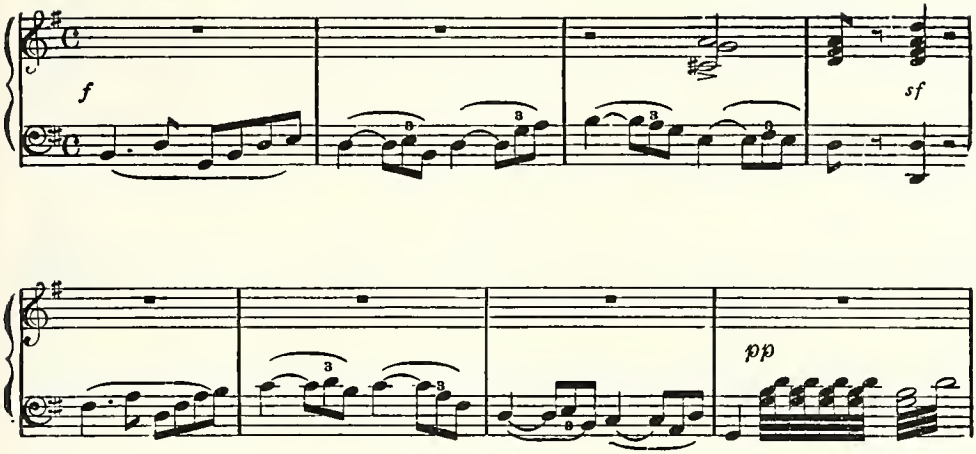
ARLINE. Forgotten you! (*Pointing to the gipsy's dress.*) Had I nothing else to remind me of you, this would always speak to me of you. Forgotten you?

THADDEUS. The scenes in which you now move, may drive from your memory every trace of the past, and I only come to ask—to hope—that you will sometimes think upon me.

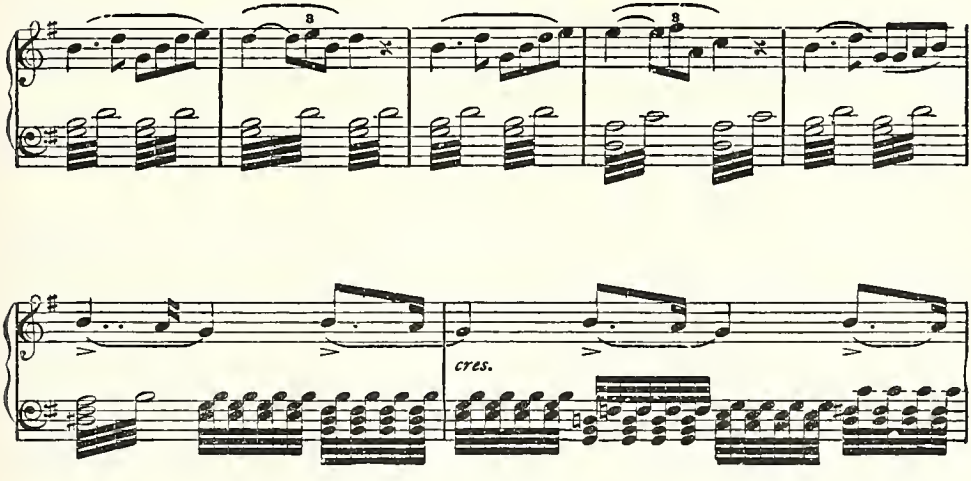
[DEVILSHOOF *goes up to the window, on the lookout*

Played when Arline takes out her Gipsy Dress.

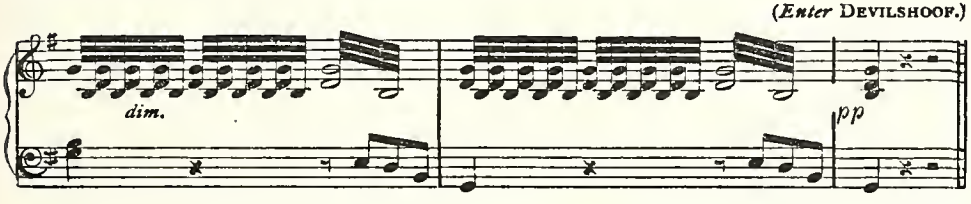
Allegro moderato.



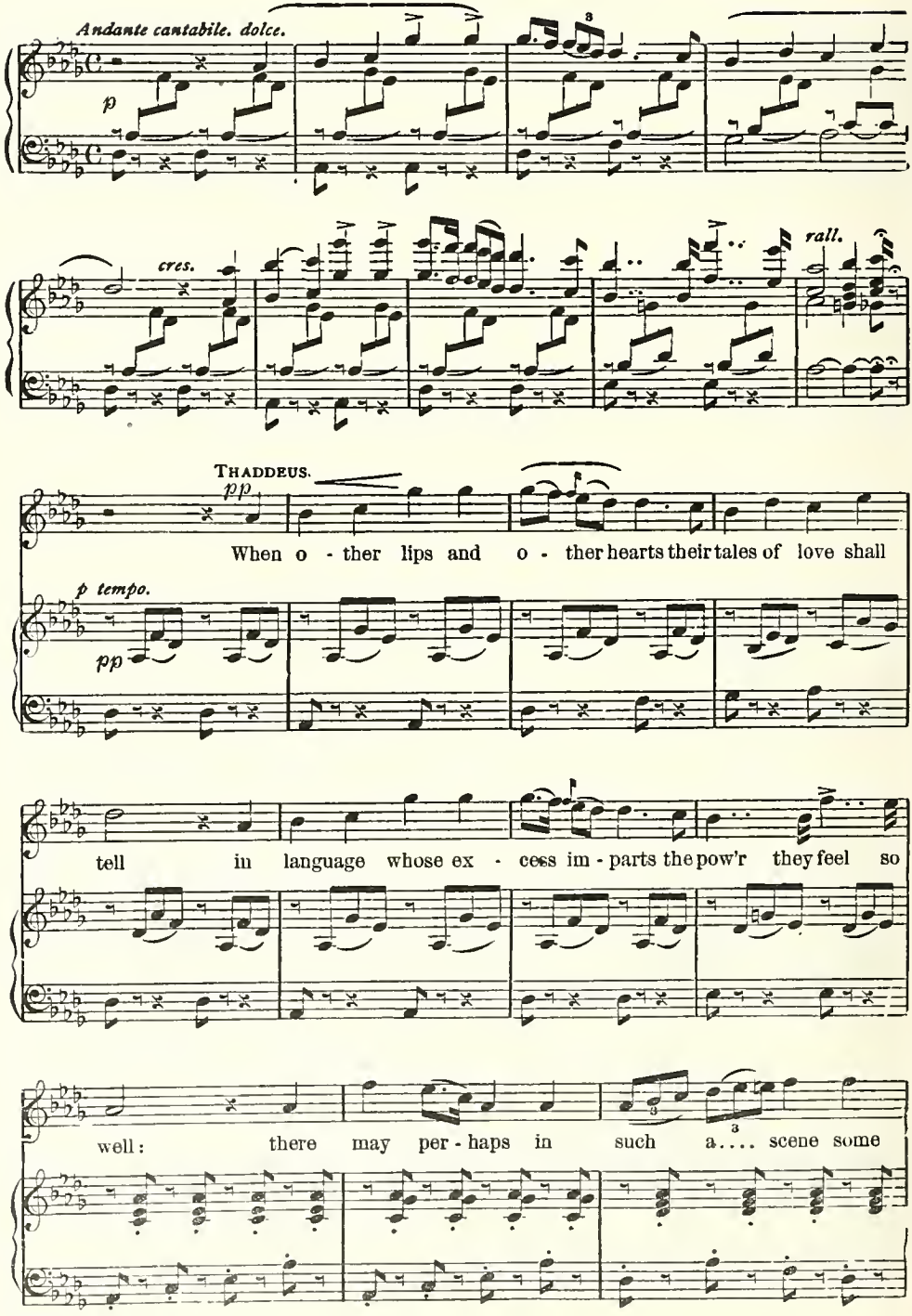
ARLINE.—The sight of this recalls the memory of happy days, &c,

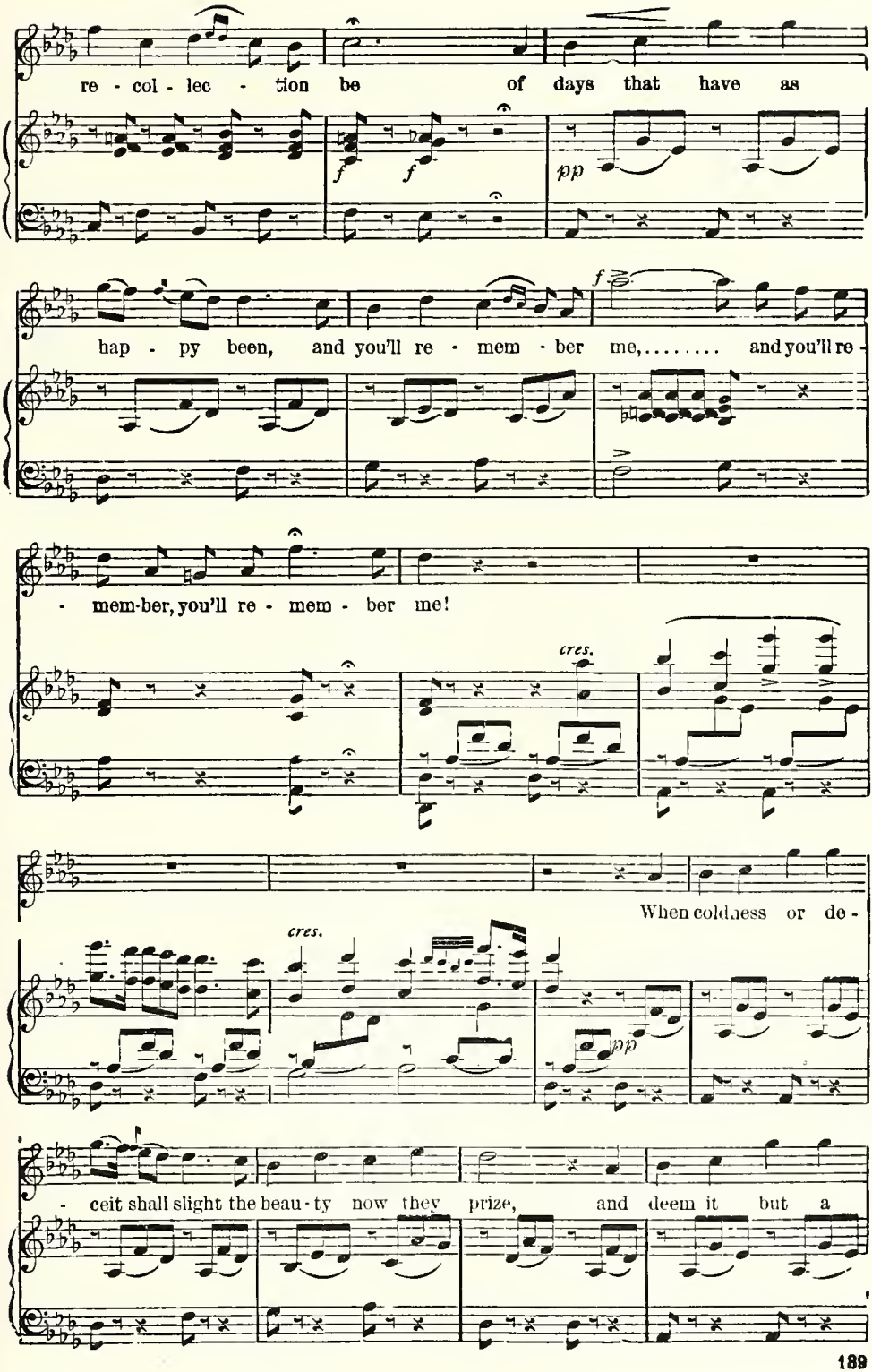


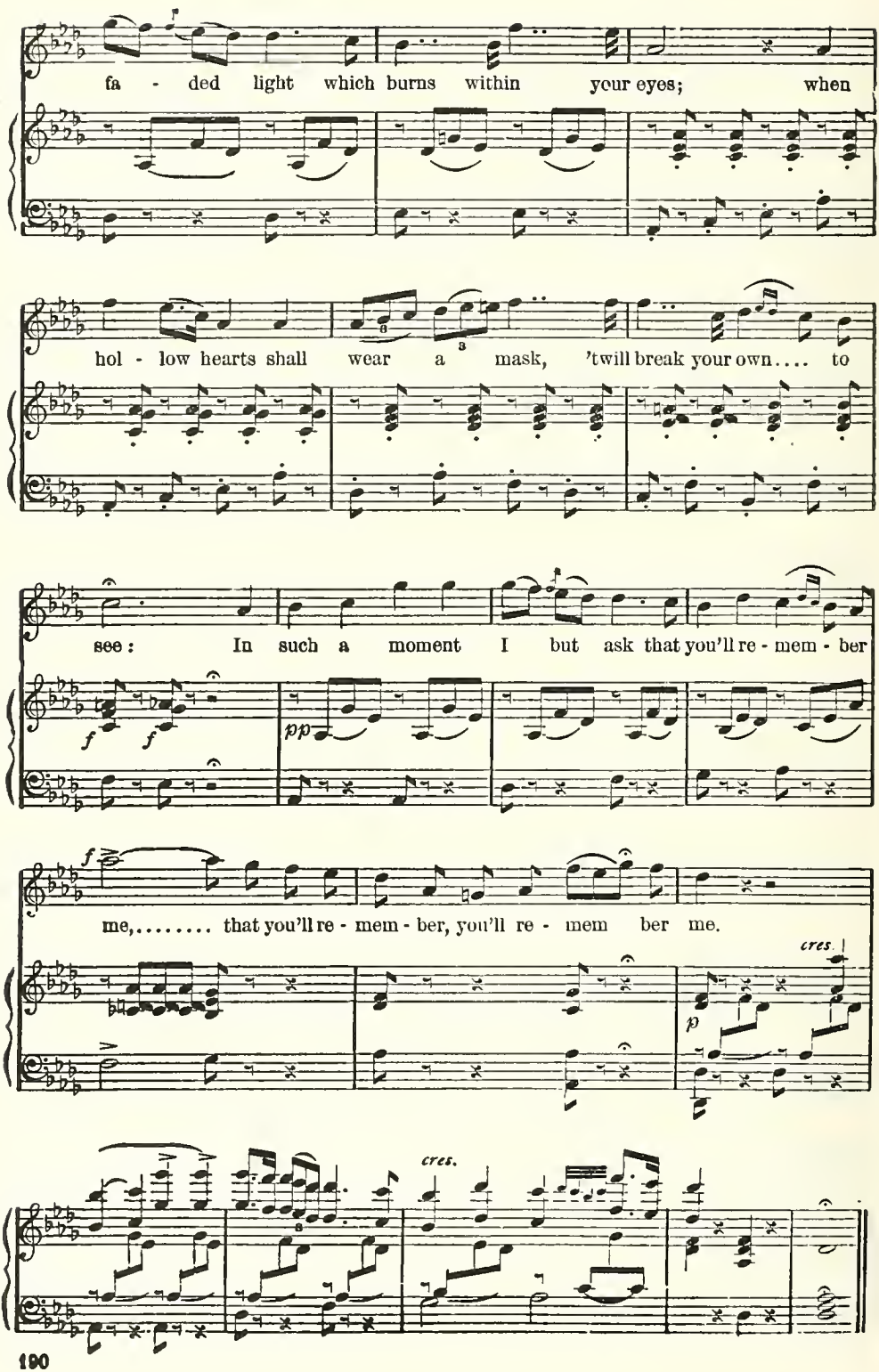
(*Enter* DEVILSHOOF.)



Air.—THEN YOU'LL REMEMBER ME.




re - col - lec - tion be of days that have as
f
f
pp
hap - py been, and you'll re - mem - ber me,..... and you'll re -
f
- mem-ber, you'll re - mem - ber me!
cres.
When coldness or de -
cres.
pp
- ceit shall slight the beau - ty now they prize, and deem it but a


fa - ded light which burns within your eyes; when
hol - low hearts shall wear a mask, 'twill break your own.... to
see: In such a moment I but ask that you'll re - mem - ber
me,..... that you'll re - mem - ber, you'll re - mem ber me.
cres.
cres.

(*At the end of the song*, ARLINE *goes up to* THADDEUS, *and with great emphasis, says:*)

ARLINE. Whatever may be our future lot, nothing should persuade you that I can ever cease to think of, ever cease to love you.

THADDEUS (*Overjoyed.*) My heart is overpowered with happiness:—yet, alas! 'tis but of short duration, for I must leave you now forever.

ARLINE. Oh, no, no! say not so! I cannot live without you.

THADDEUS. And will you then forsake your home, your kindred, all! and follow me?

Trio.—THROUGH THE WORLD WILT THOU FLY.

Legato. THADDEUS (*to* ARLINE.) *p*

Through the world wilt thou fly,.... love, from the

Andantino con moto.

f *pp*

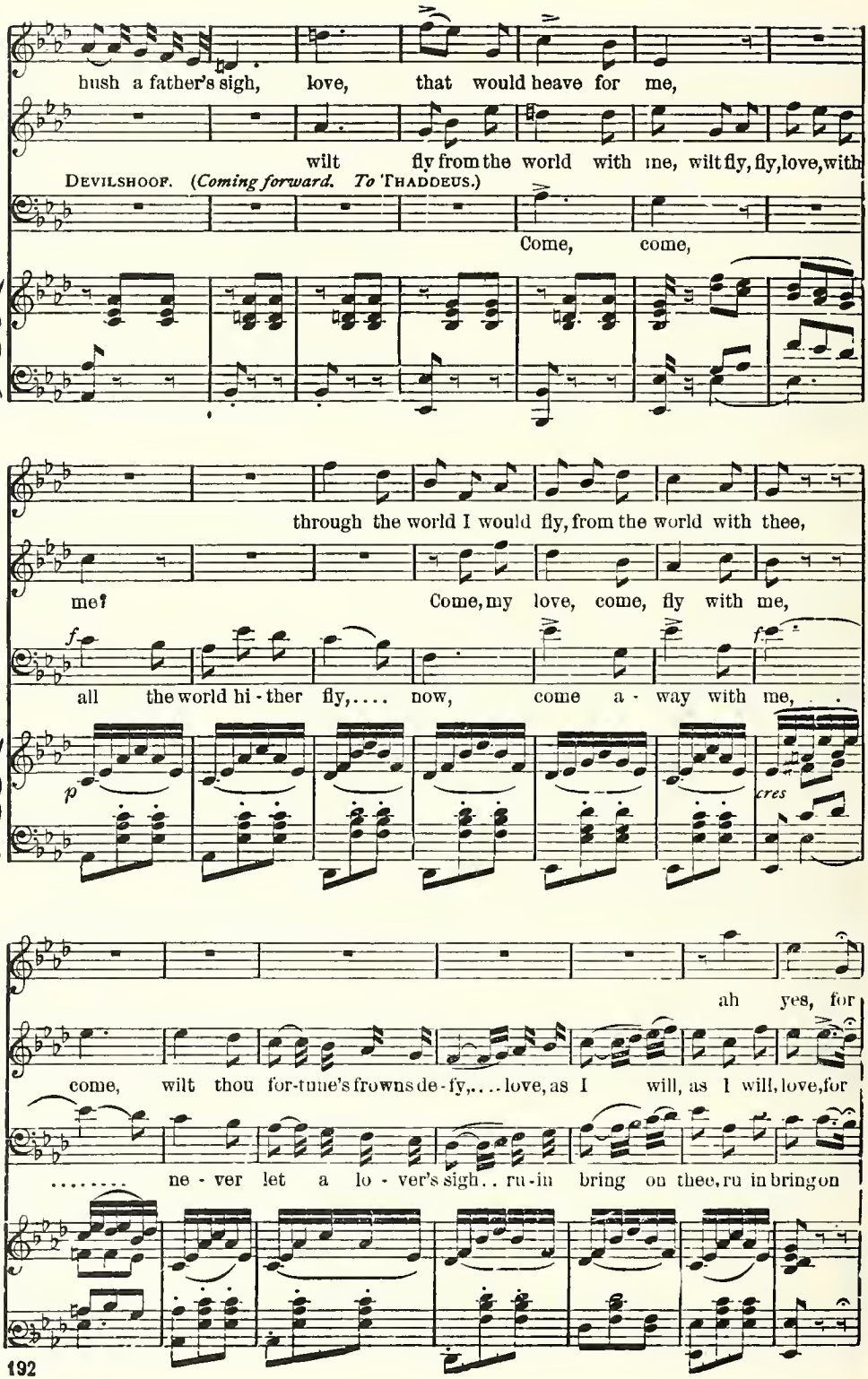
world with me,..... wilt thou for - tune's frowns de - fy,

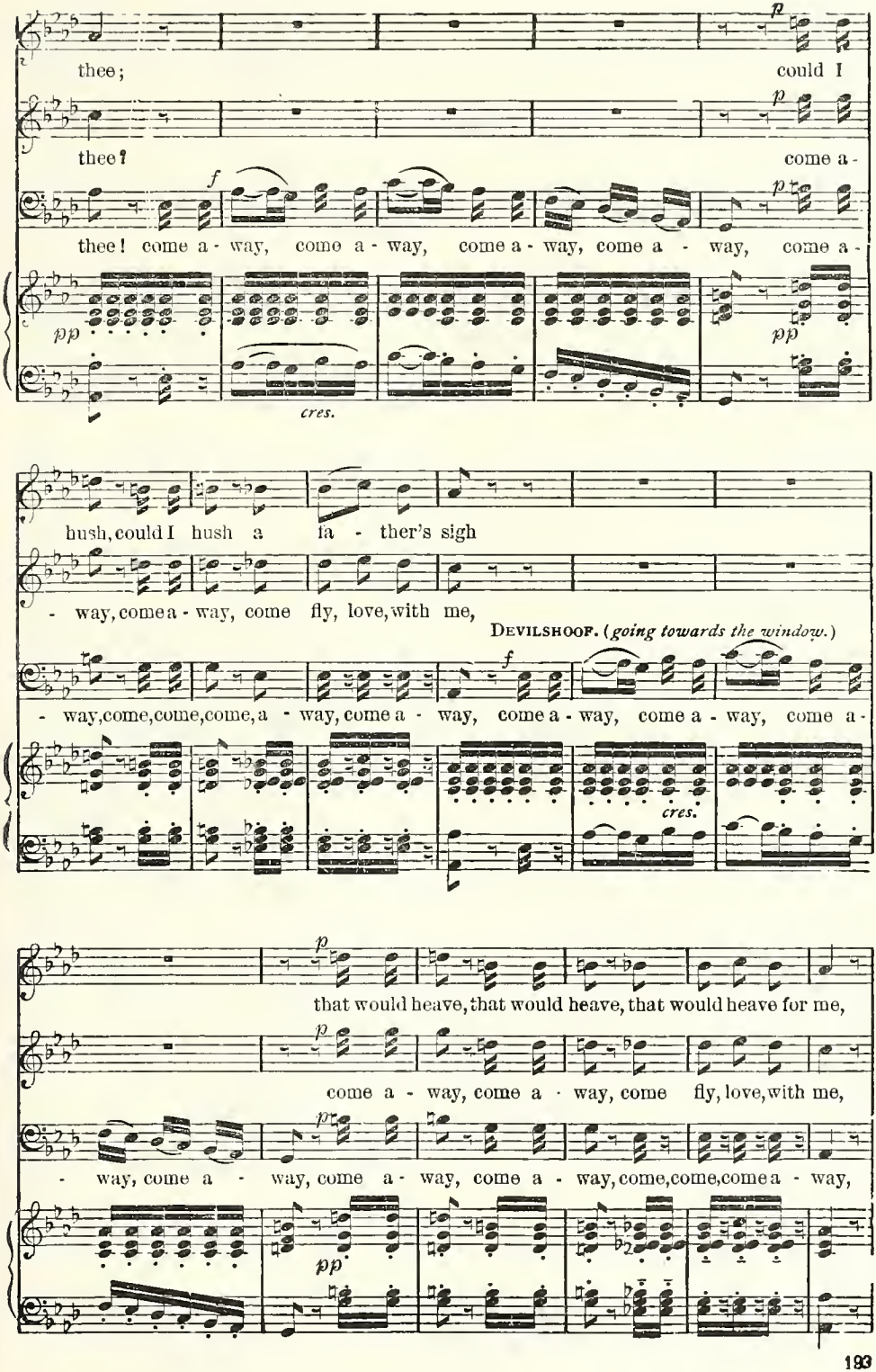
ARLINE (*to* THADDEUS.)

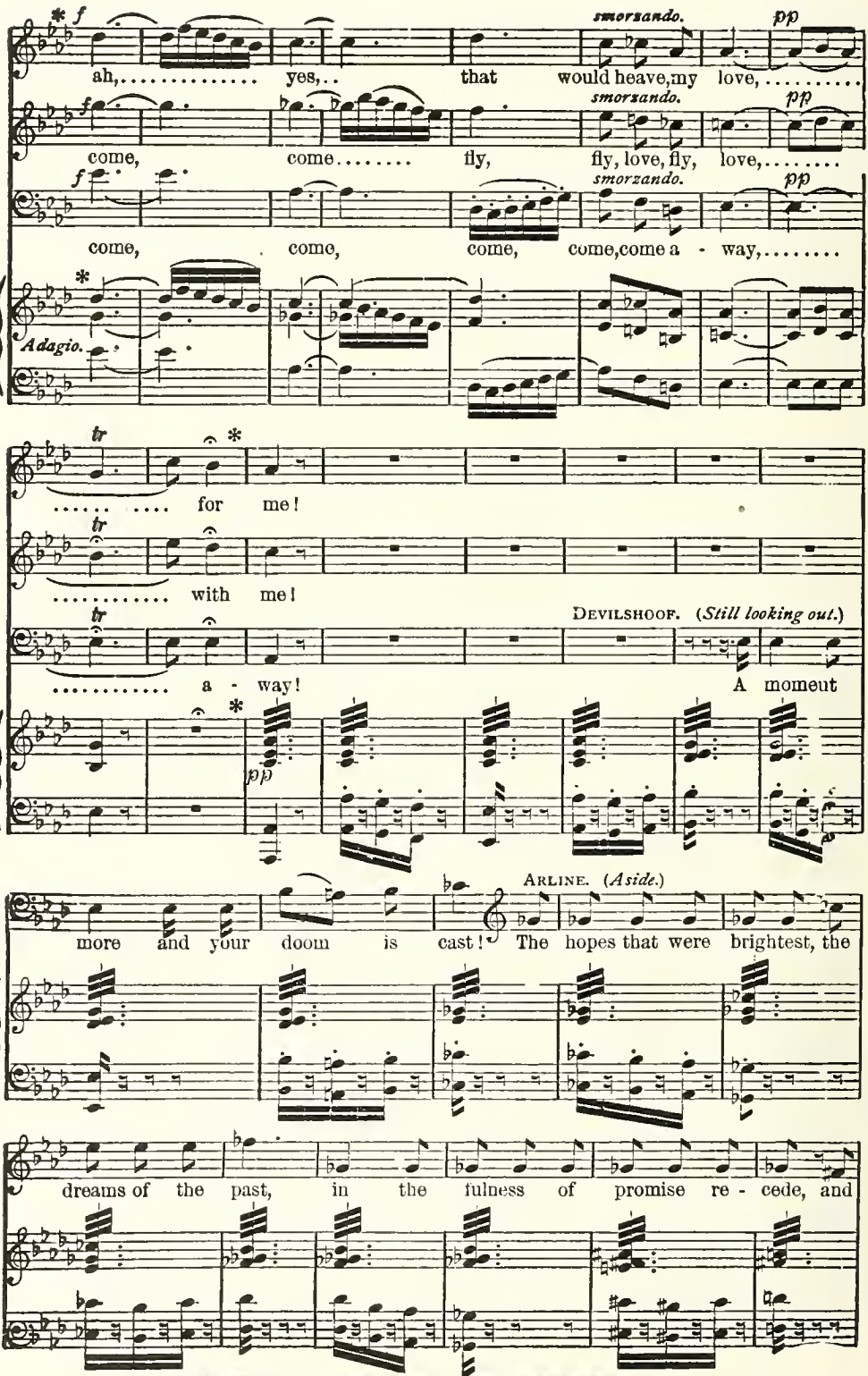
love, as I will for thee! Through the world I would

fly ... love, from the world with thee,..... could I

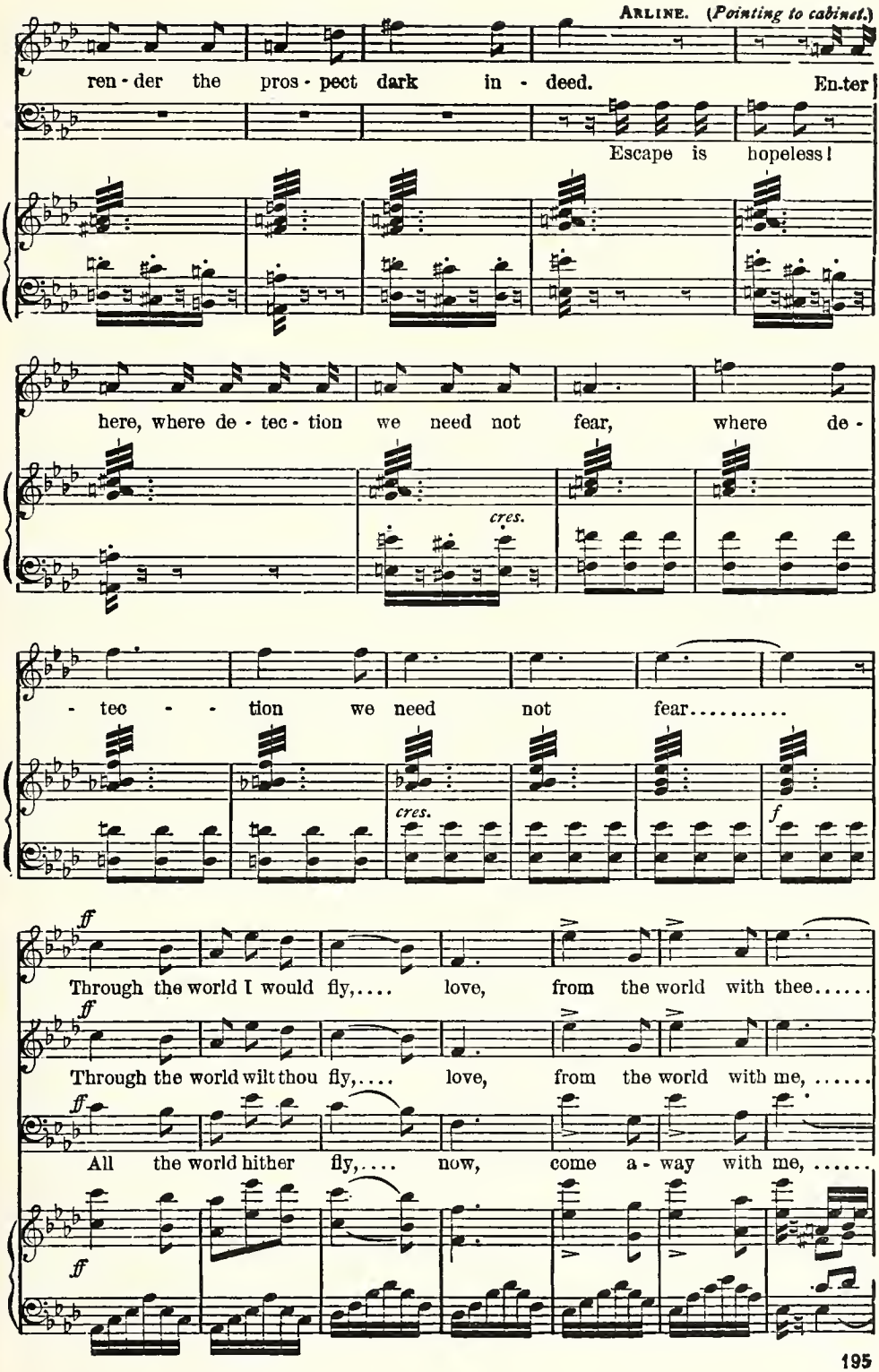
From the world wilt thou fly, from the world with me,

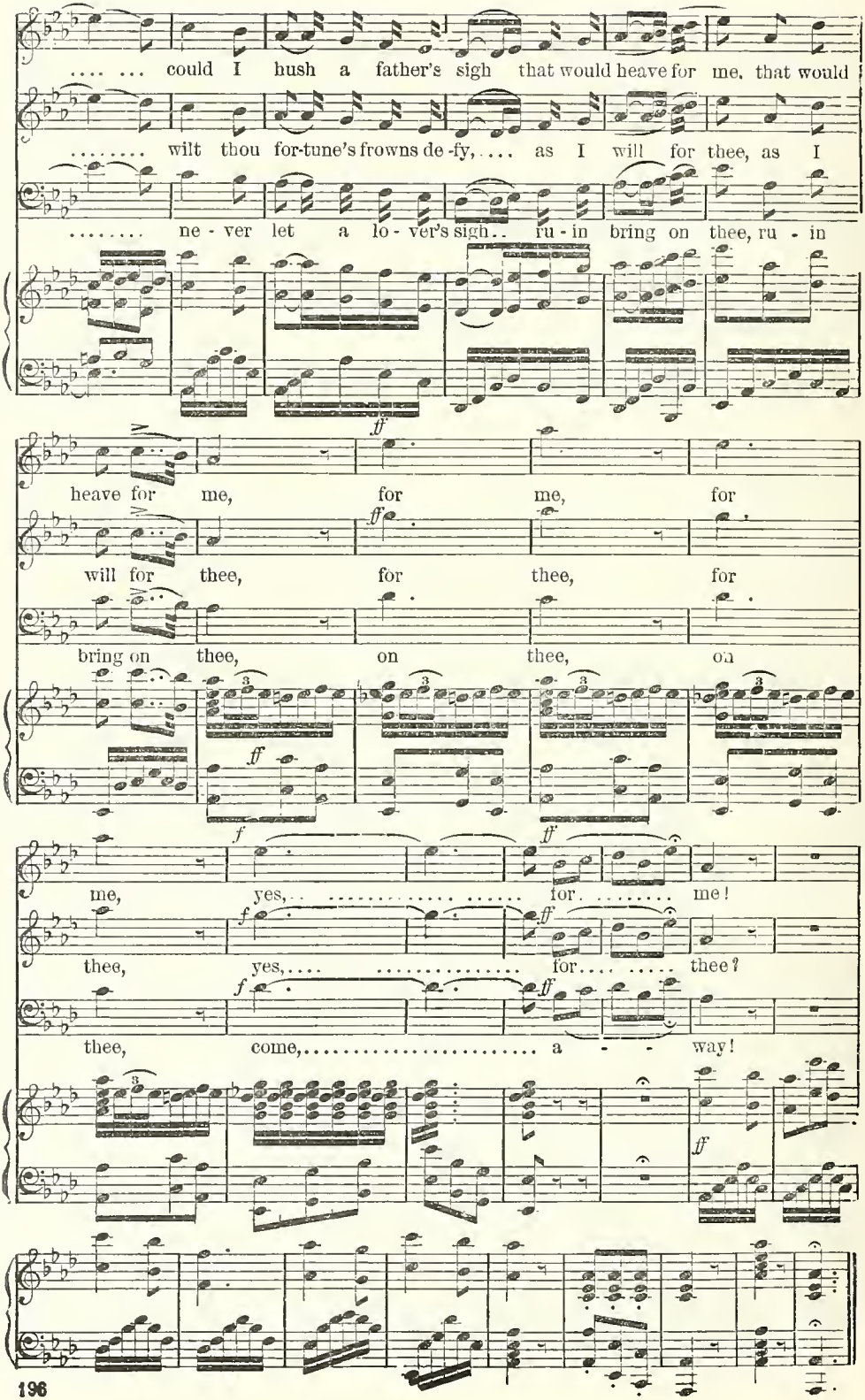

hush a father's sigh, love, that would heave for me,
wilt fly from the world with me, wilt fly, fly, love, with
DEVILSHOOF. (*Coming forward. To* THADDEUS.)
Come, come,
through the world I would fly, from the world with thee,
me? Come, my love, come, fly with me,
all the world hi - ther fly,.... now, come a - way with me,
f
p
cres
ah yes, for
come, wilt thou for-tune's frowns de-fy,.... love, as I will, as I will, love, for
..... ne - ver let a lo - ver's sigh.. ru-in bring on thee, ru in bring on


thee;
could I
thee?
come a -
thee! come a - way, come a - way, come a - way, come a - way, come a -
cres.
hush, could I hush a fa - ther's sigh
- way, come a - way, come fly, love, with me,
DEVILSHOOF. (going towards the window.)
- way, come, come, come, a - way, come a - way, come a - way, come a - way, come a -
cres.
that would heave, that would heave, that would heave for me,
come a - way, come a - way, come fly, love, with me,
- way, come a - way, come a - way, come a - way, come, come, come a - way,



* These ten bars are sung on the stage without accompaniment.


ARLINE. (Pointing to cabinet.)
ren - der the pros - pect dark in - deed. En-ter
Escape is hopeless!
here, where de - tec - tion we need not fear, where de -
cres.
- tec - - tion we need not fear.....
cres.
f
ff
Through the world I would fly,.... love, from the world with thee.....
ff
Through the world wilt thou fly,.... love, from the world with me, ...
ff
All the world hither fly,.... now, come a - way with me, ...
ff

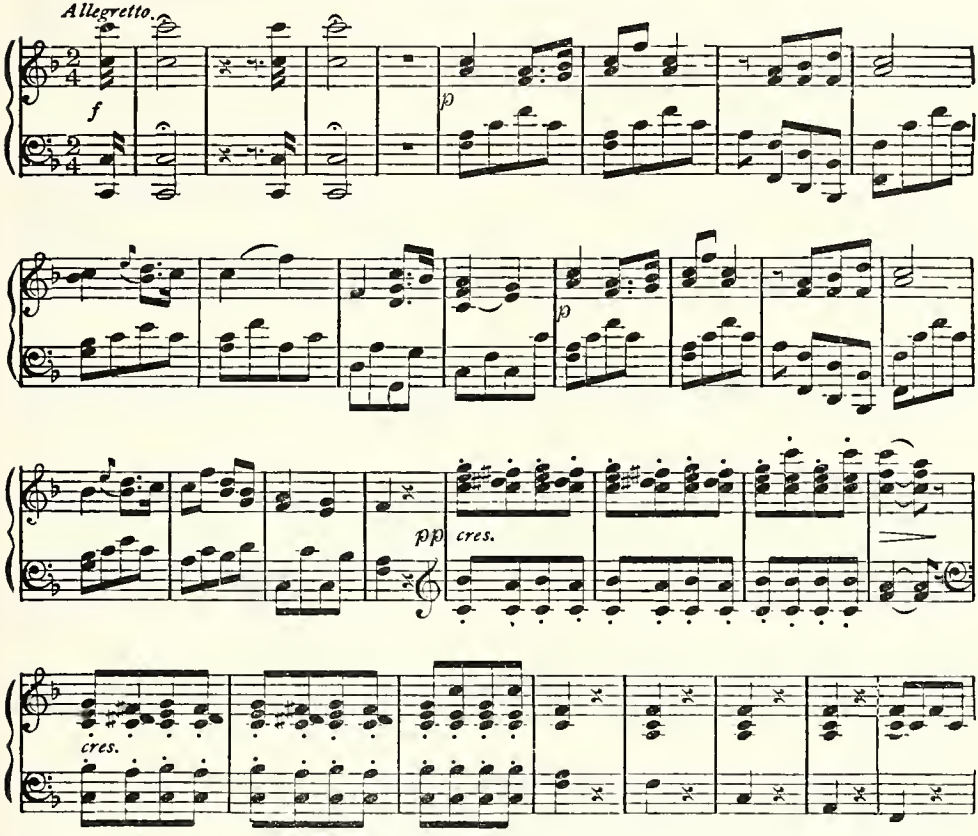

.... could I hush a father's sigh that would heave for me, that would
..... wilt thou for-tune's frowns de-fy, ... as I will for thee, as I
..... ne - ver let a lo - ver's sigh.. ru - in bring on thee, ru - in
ff
heave for me, for me, for
ff
will for thee, for thee, for
bring on thee, on thee, on
ff
f ff
me, yes, ... for. ..... me!
f ff
thee, yes, ... for.... ..... thee?
f ff
thee, come, ... a - - way!
ff

THADDEUS *has barely time to take refuge in the cabinet, and* DEVILSHOOF *to escape by the window, when the great doors are thrown open, and a brilliant assemblage enters, led by* COUNT ARNHEIM, FLORESTEIN, *&c.,* COUNT *takes* ARLINE'S *hand and presents her to the company.*

COUNT. Welcome, welcome all—share with me all the joy I feel while I present my loved and long lost daughter.

FINALE.

Allegretto.



CHORUS.

Soprano and Contralto.

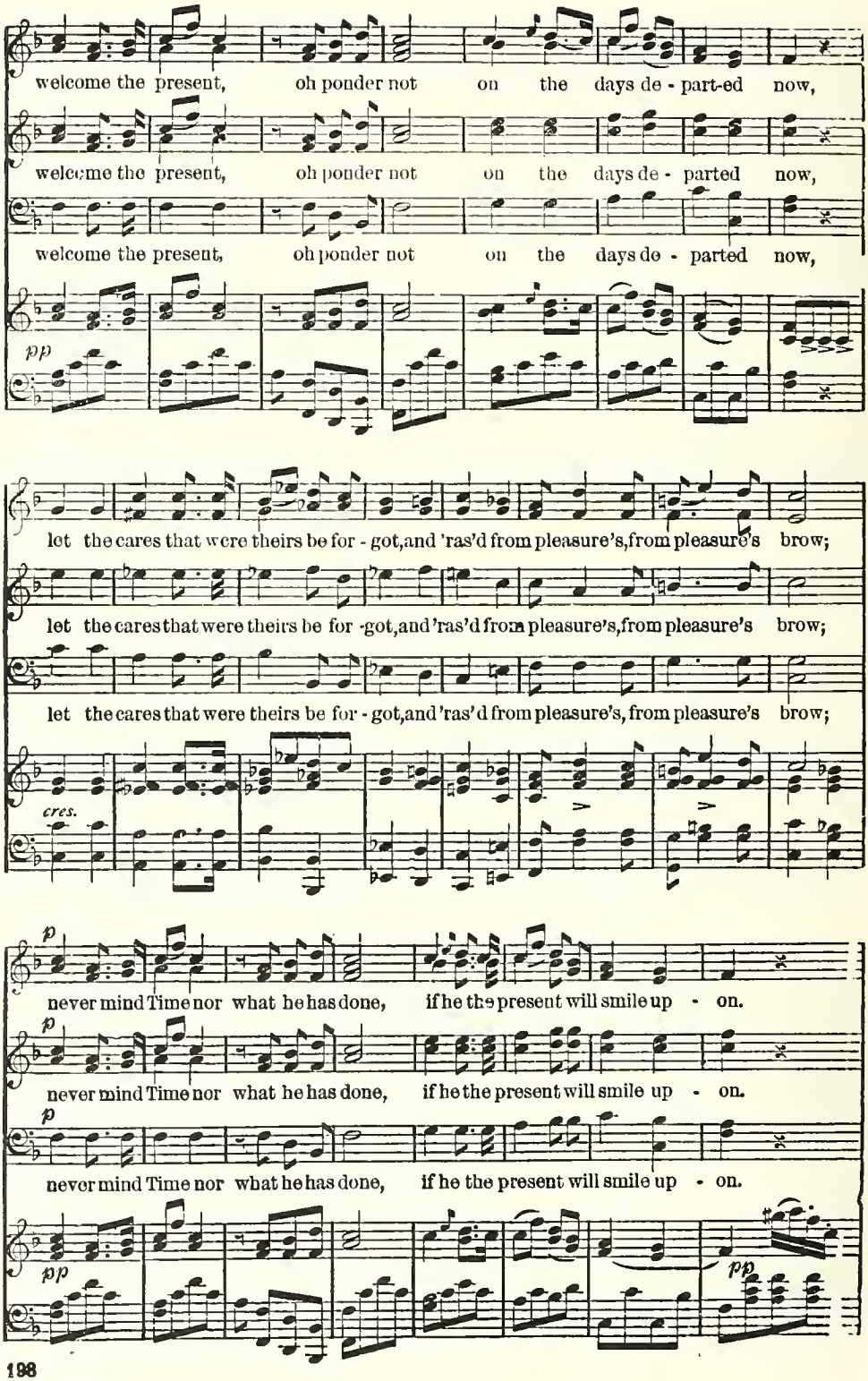
Welcome the pres - ent oh ponder not on the days de - part - ed now,

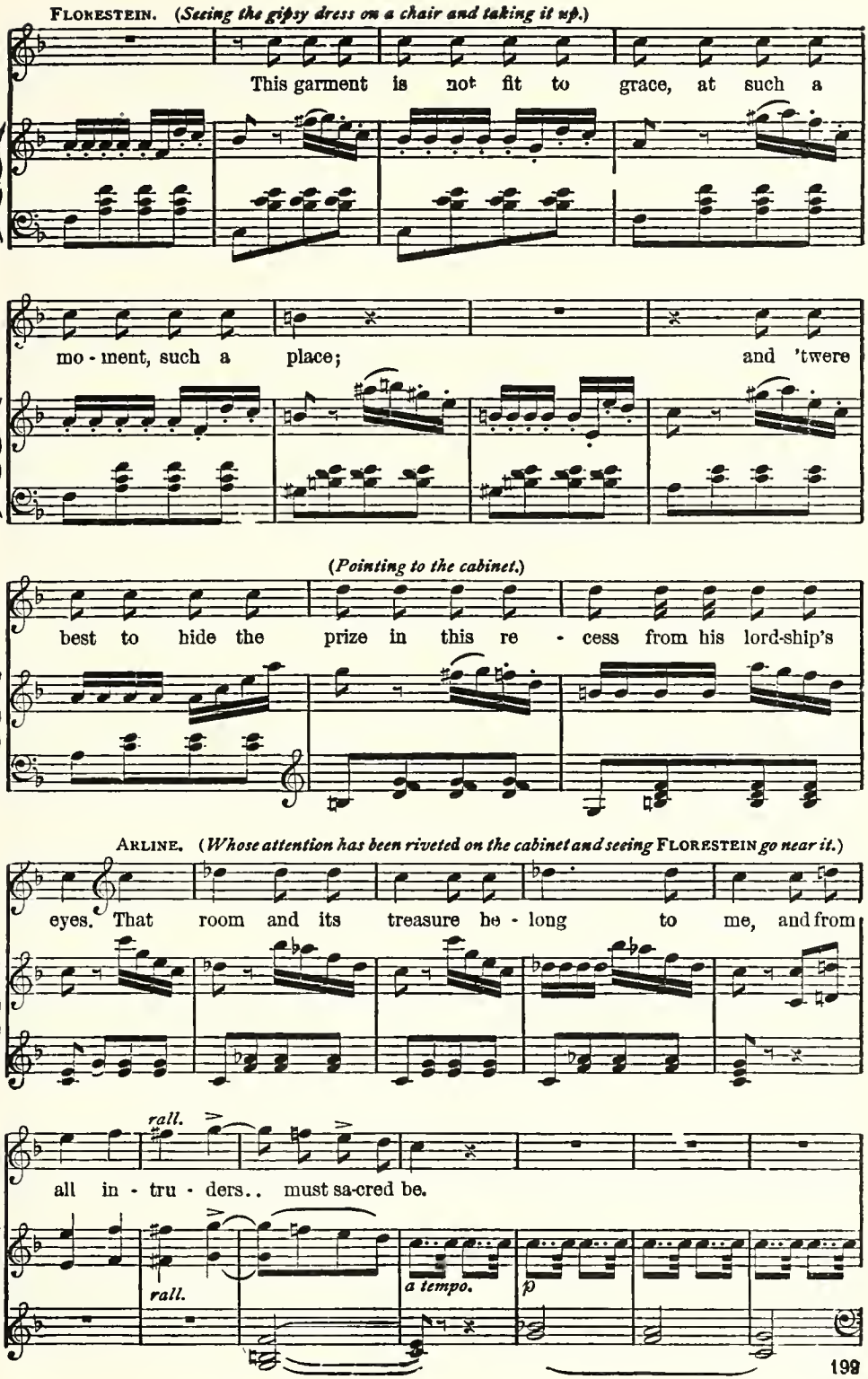
Tenor.

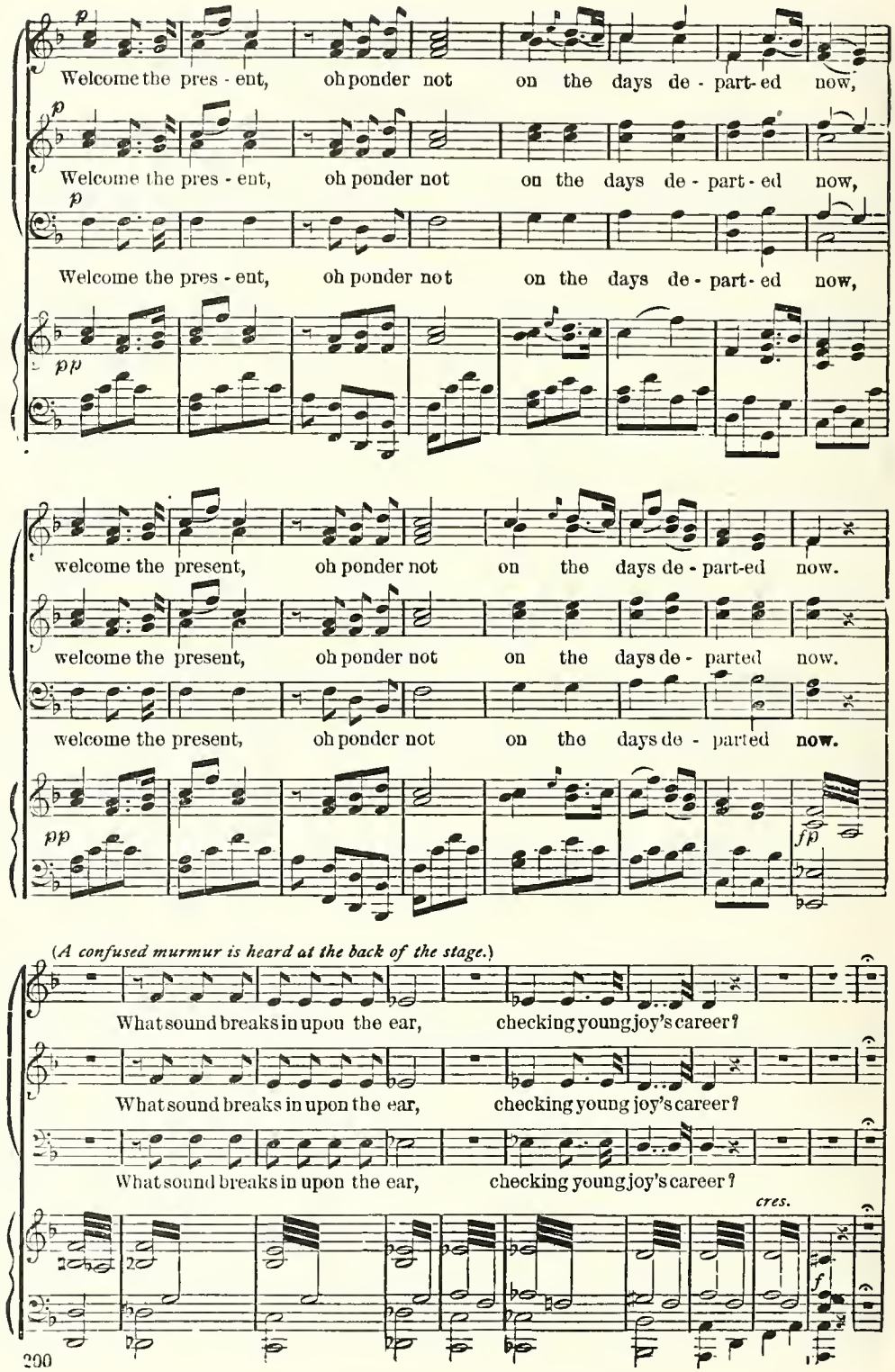
Welcome the pres - ent oh ponder not on the days de - part - ed now,

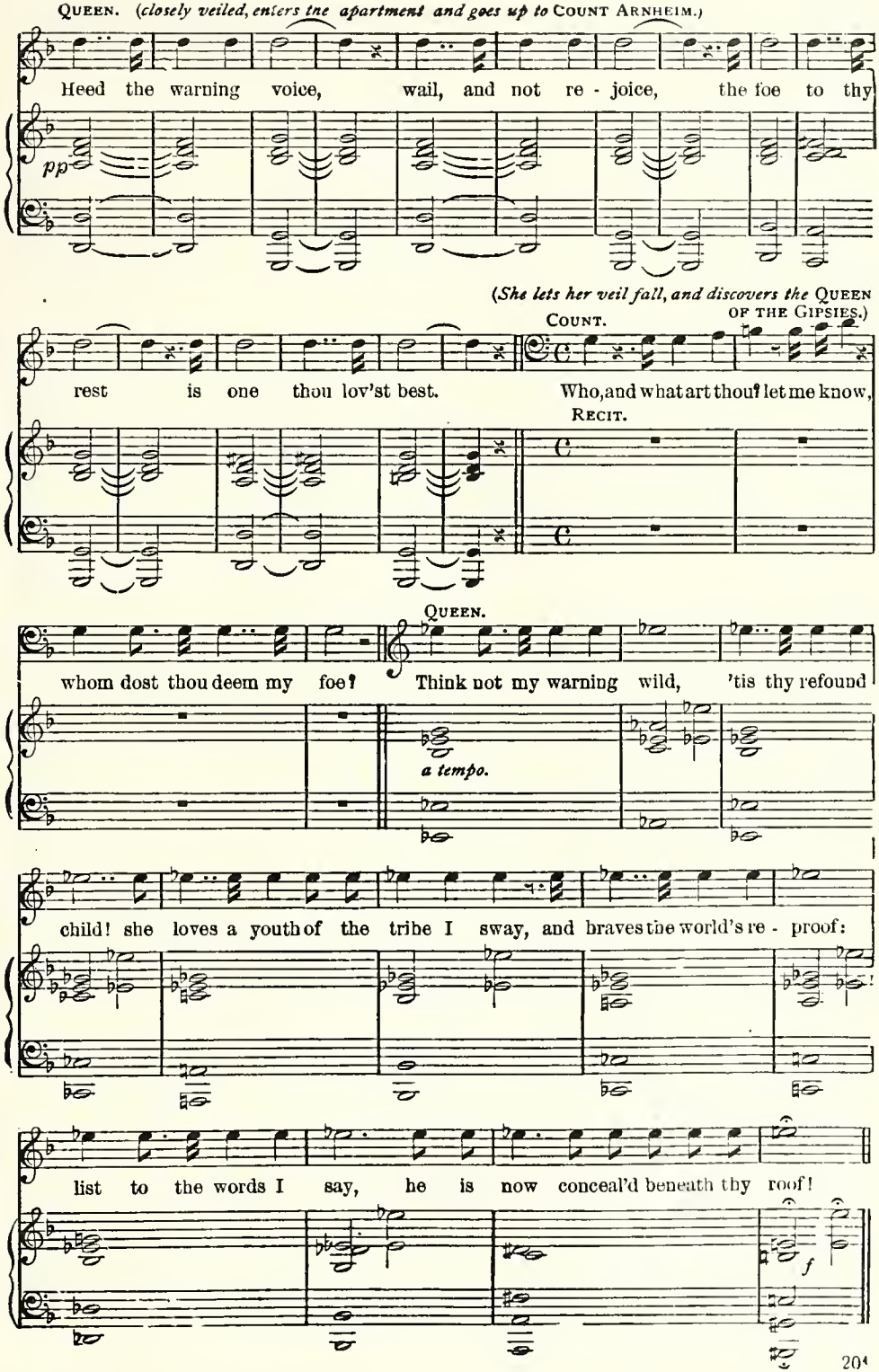
Bass.

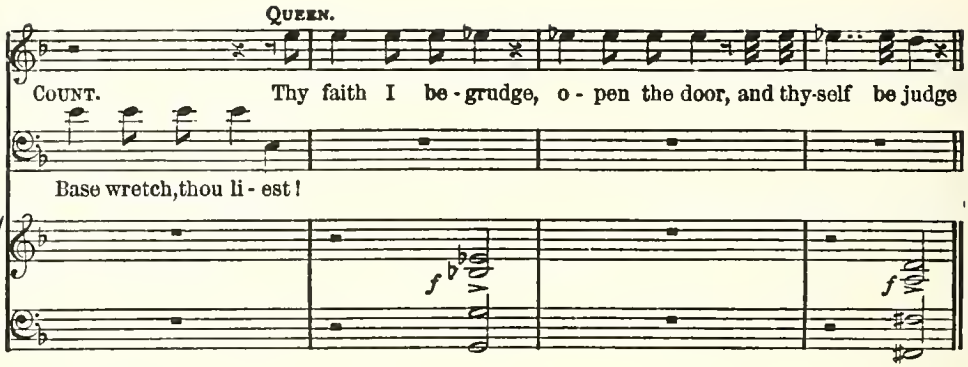
pp dolce.

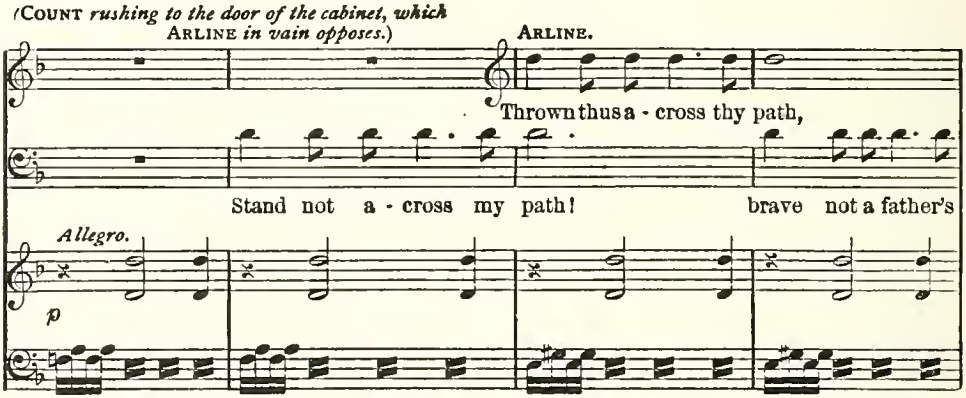

welcome the present, oh ponder not on the days de - part-ed now,
welcome the present, oh ponder not on the days de - parted now,
welcome the present, oh ponder not on the days de - parted now,
pp
let the cares that were theirs be for - got, and 'ras'd from pleasure's, from pleasure's brow;
let the cares that were theirs be for - got, and 'ras'd from pleasure's, from pleasure's brow;
let the cares that were theirs be for - got, and 'ras'd from pleasure's, from pleasure's brow;
cres.
p
never mind Time nor what he has done, if he the present will smile up - on.
p
never mind Time nor what he has done, if he the present will smile up - on.
p
never mind Time nor what he has done, if he the present will smile up - on.
pp
pp

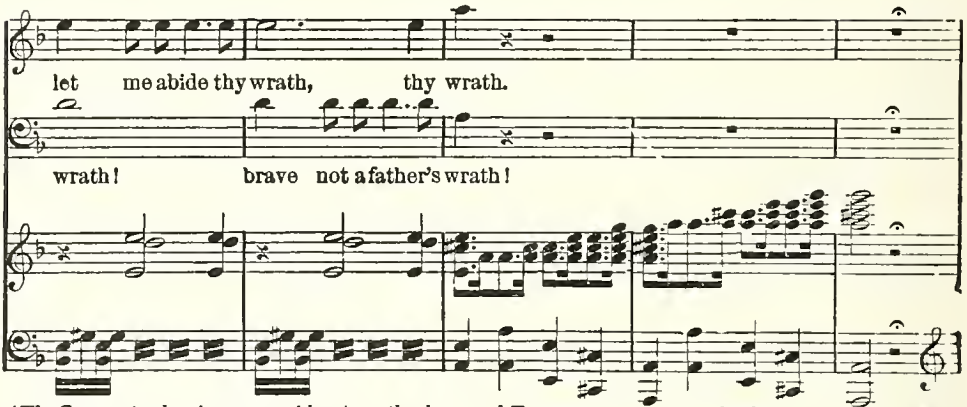

FLORESTEIN. (Seeing the gipsy dress on a chair and taking it up.)
This garment is not fit to grace, at such a
mo - ment, such a place; and 'twere
(Pointing to the cabinet.)
best to hide the prize in this re - cess from his lord-ship's
ARLINE. (Whose attention has been riveted on the cabinet and seeing FLORESTEIN go near it.)
eyes. That room and its treasure be - long to me, and from
rall.
all in - tru - ders.. must sa-cred be.
rall.
a tempo.
p


p
Welcome the pres - ent, oh ponder not on the days de - part - ed now,
p
Welcome the pres - ent, oh ponder not on the days de - part - ed now,
p
Welcome the pres - ent, oh ponder not on the days de - part - ed now,
pp
welcome the present, oh ponder not on the days de - part-ed now.
welcome the present, oh ponder not on the days de - parted now.
welcome the present, oh ponder not on the days de - parted now.
pp
fp
(A confused murmur is heard at the back of the stage.)
What sound breaks in upon the ear, checking young joy's career?
What sound breaks in upon the ear, checking young joy's career?
What sound breaks in upon the ear, checking young joy's career?
cres.
f

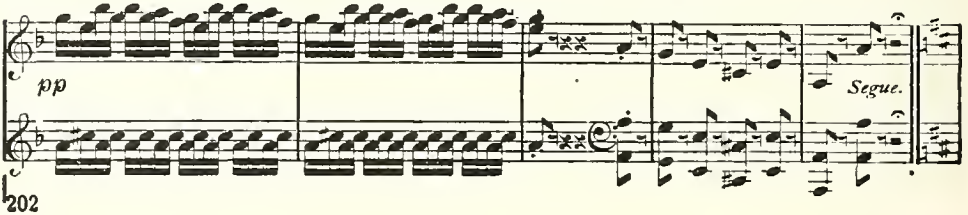

QUEEN. (closely veiled, enters the apartment and goes up to COUNT ARNHEIM.)
Heed the warning voice, wail, and not re - joice, the foe to thy
pp
(She lets her veil fall, and discovers the QUEEN OF THE GIPSIES.)
COUNT.
rest is one thou lov'st best. Who, and what art thou? let me know,
RECIT.
QUEEN.
whom dost thou deem my foe? Think not my warning wild, 'tis thy refound
a tempo.
child! she loves a youth of the tribe I sway, and braves the world's re - proof:
list to the words I say, he is now conceal'd beneath thy roof!
f





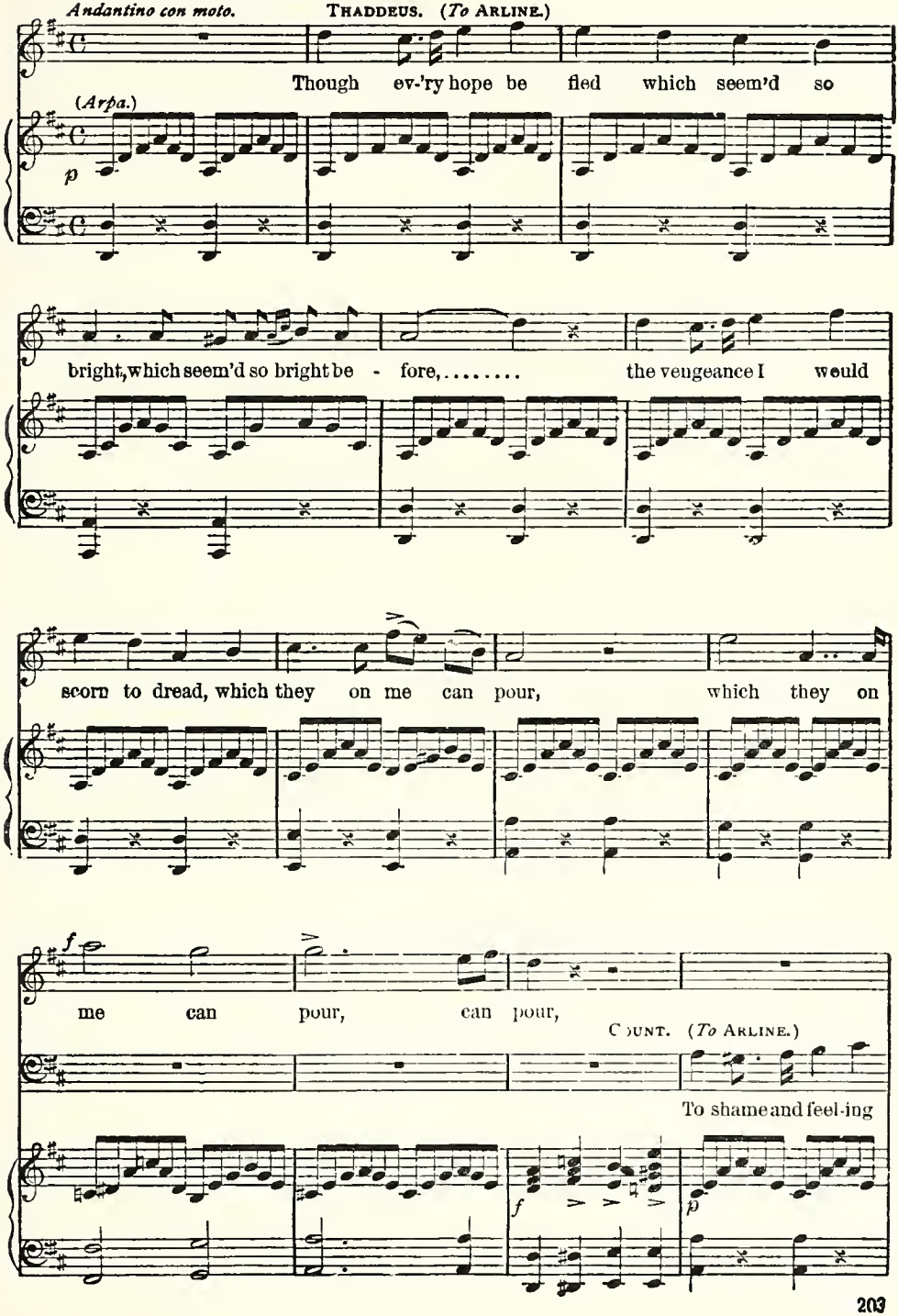


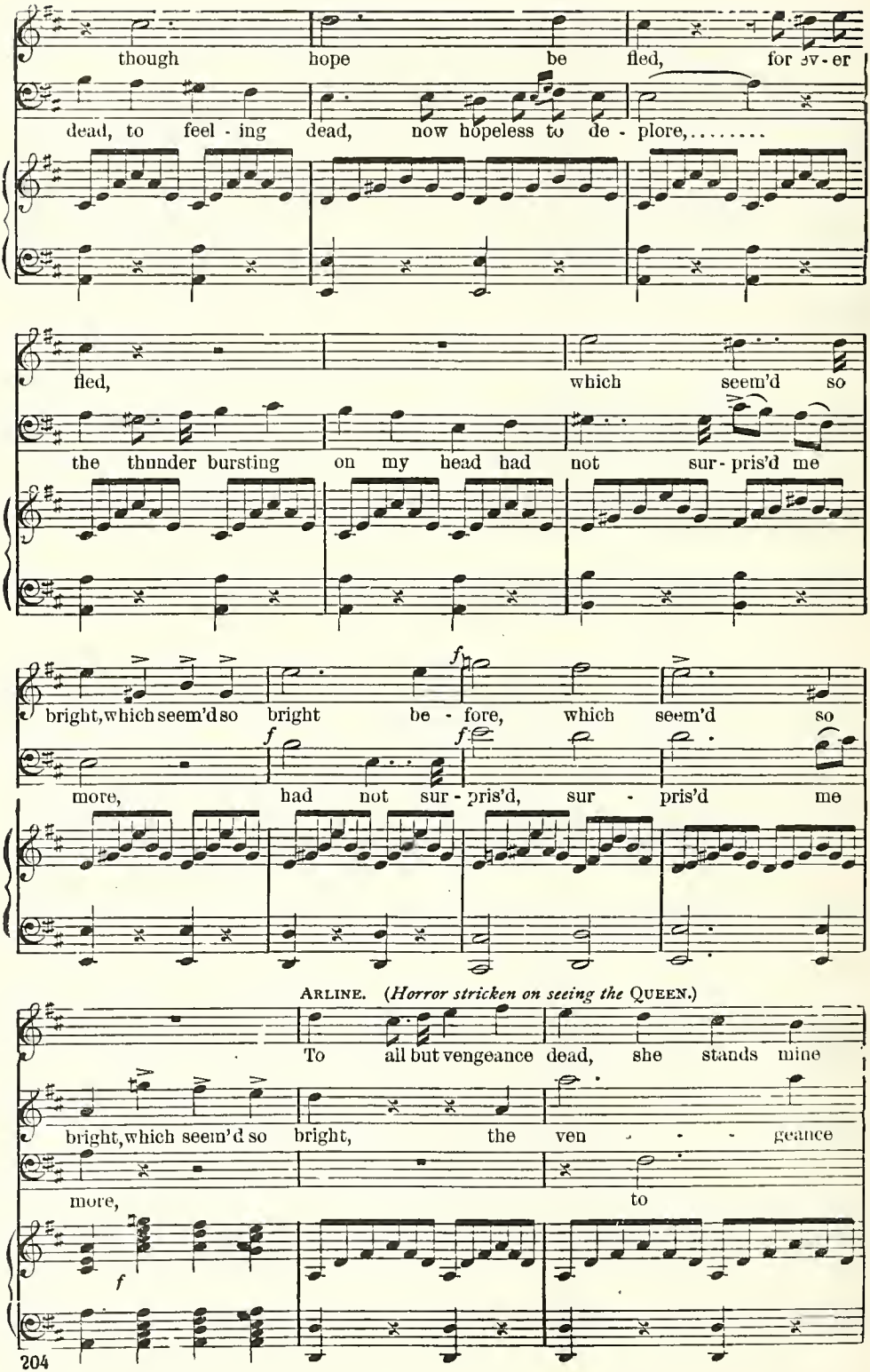
(*The* COUNT *pushes* ARLINE *aside, opens the door, and* THADDEUS *appears—the* COUNT *reels back, and every one seems panic-struck.*)

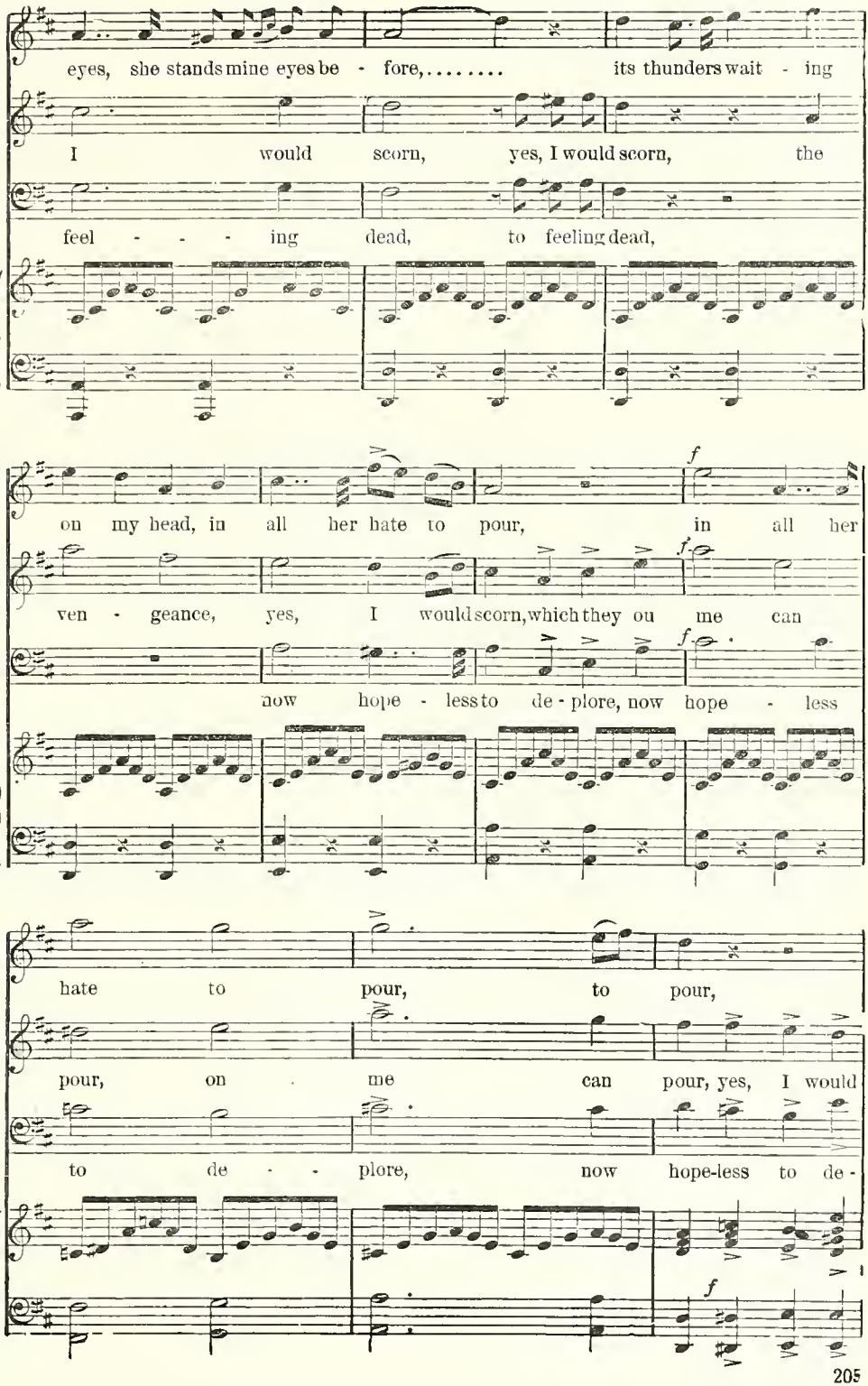


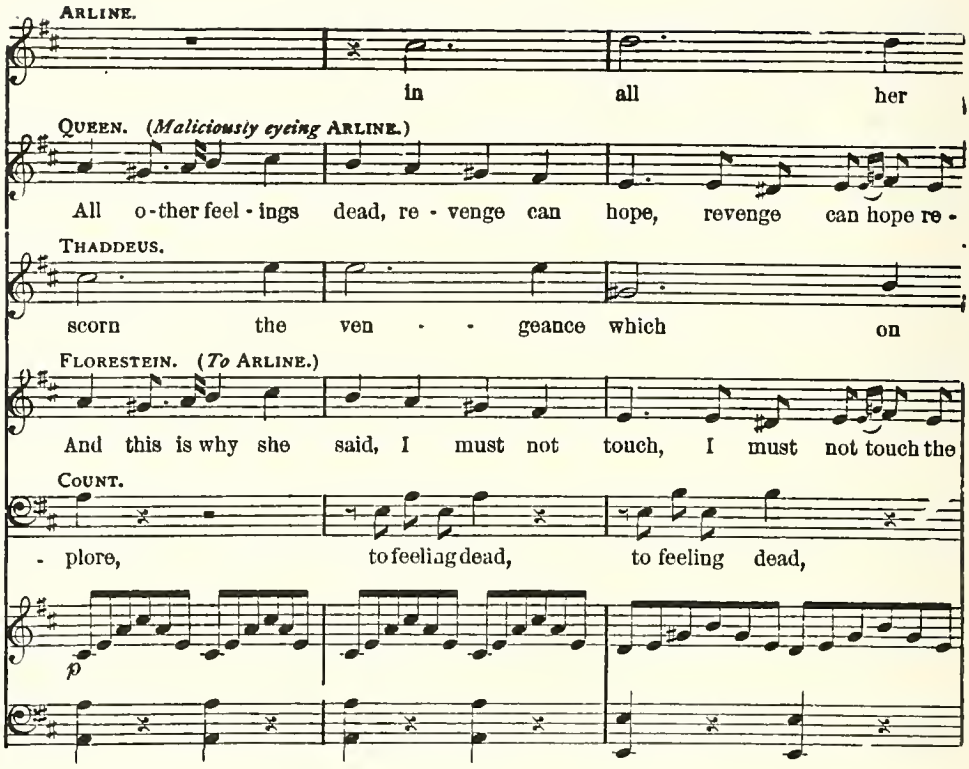
THOUGH EVERY HOPE BE FLED.

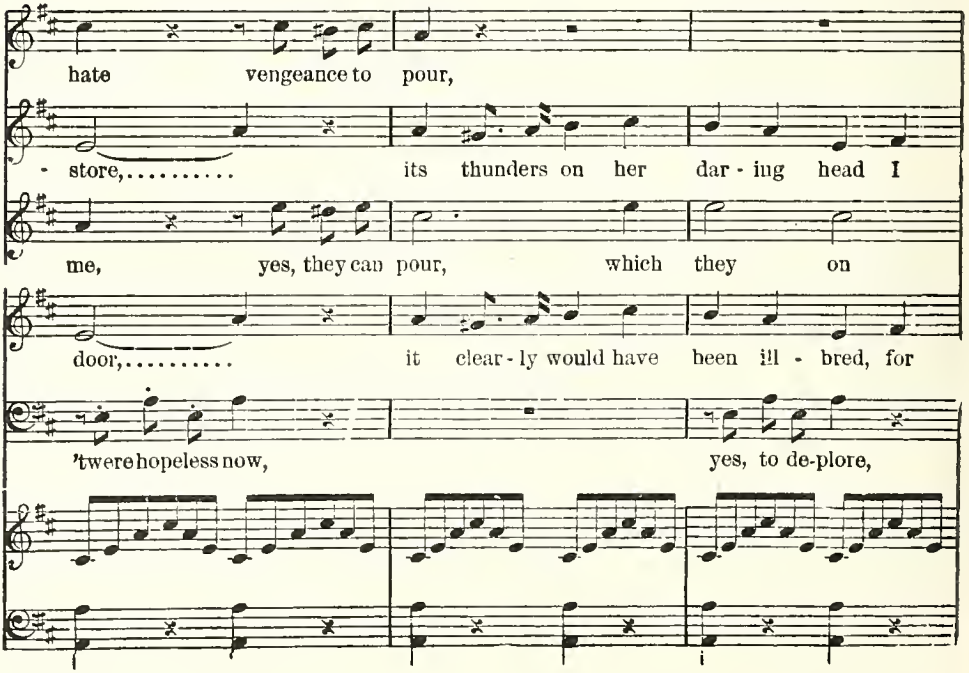
Quintet with Chorus.

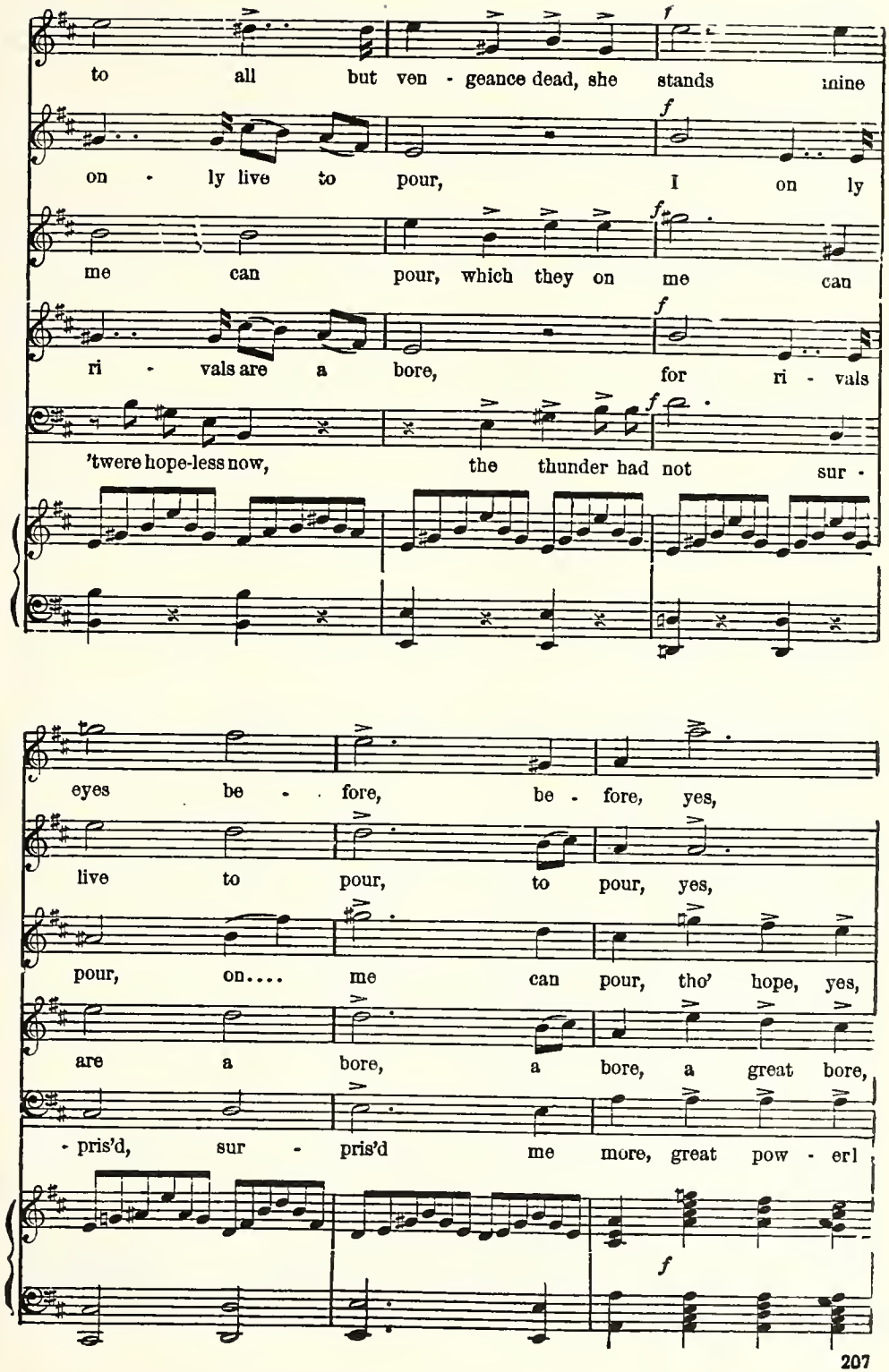


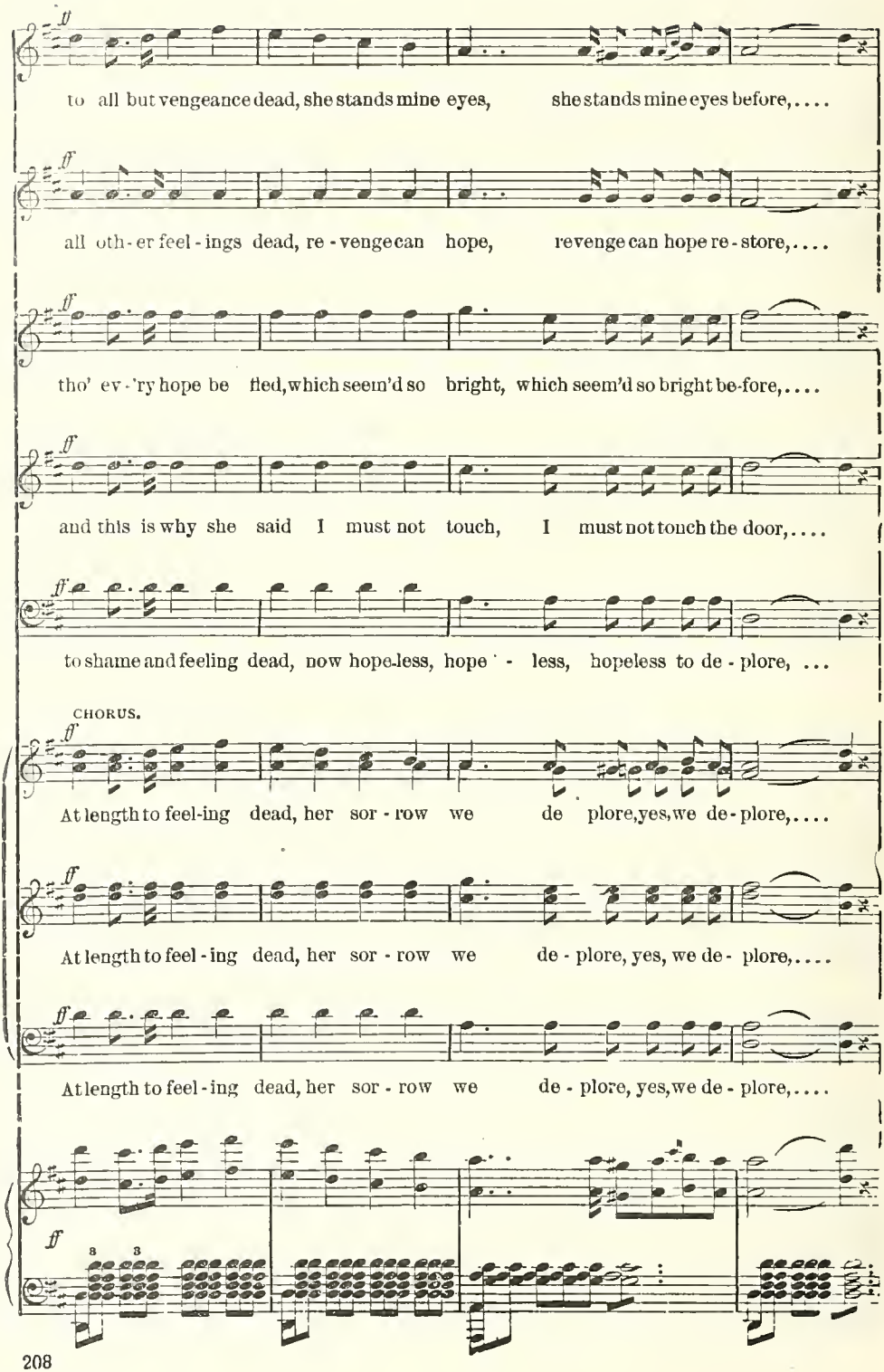

though hope be fled, for ev-er
dead, to feel - ing dead, now hopeless to de - plore,.....
fled, which seem'd so
the thunder bursting on my head had not sur - pris'd me
bright, which seem'd so bright be - fore, which seem'd so
more, had not sur - pris'd, sur - pris'd me
ARLINE. (Horror stricken on seeing the QUEEN.)
To all but vengeance dead, she stands mine
bright, which seem'd so bright, the ven - - - geance
more, to

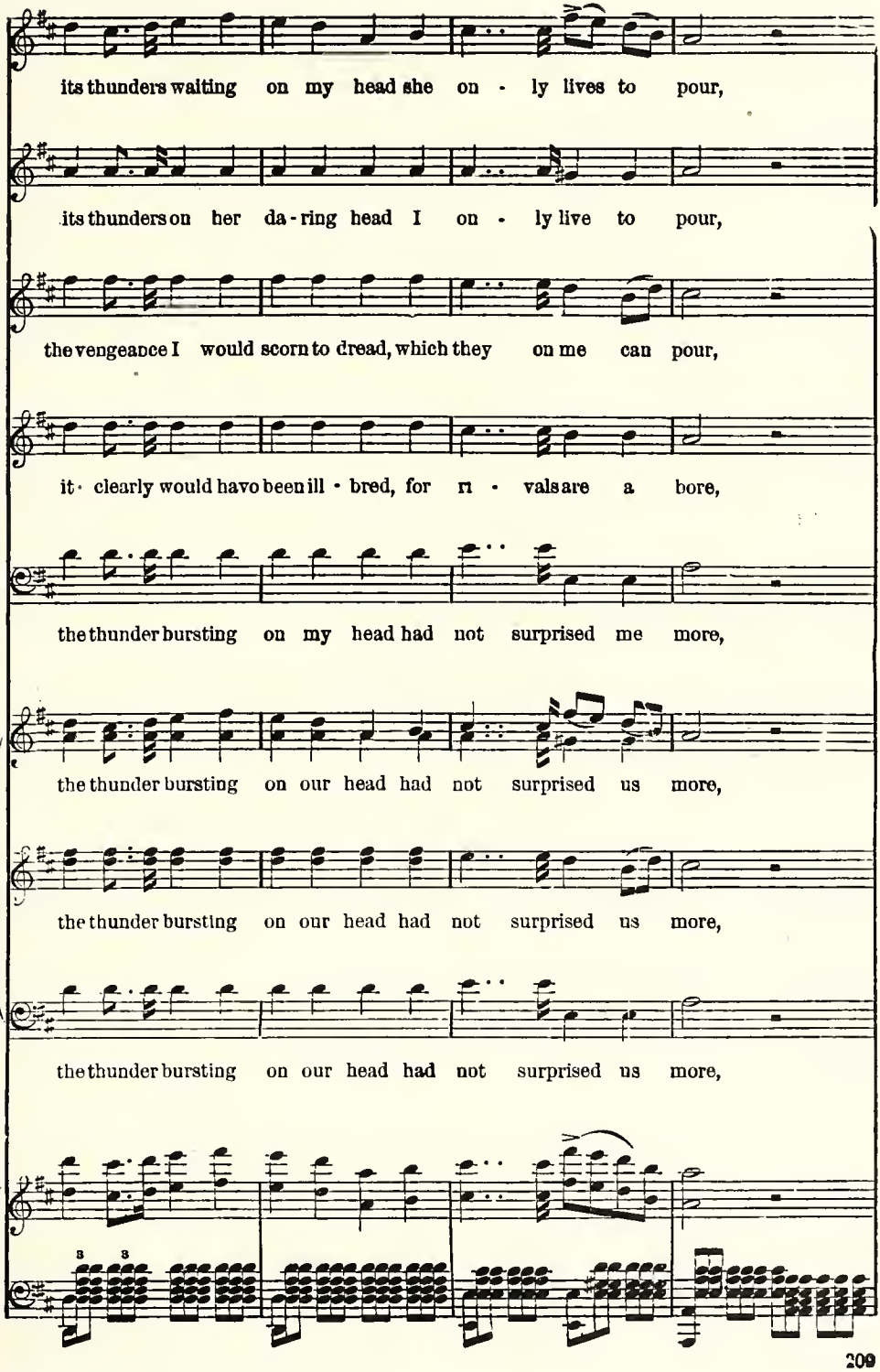

eyes, she stands mine eyes be - fore,..... its thunders wait - ing
I would scorn, yes, I would scorn, the
feel - - - ing dead, to feeling dead,
on my head, in all her hate to pour, in all her
f
ven - geance, yes, I would scorn, which they ou me can
now hope - less to de - plore, now hope - less
hate to pour, to pour,
pour, on me can pour, yes, I would
to de - - plore, now hope-less to de -
f

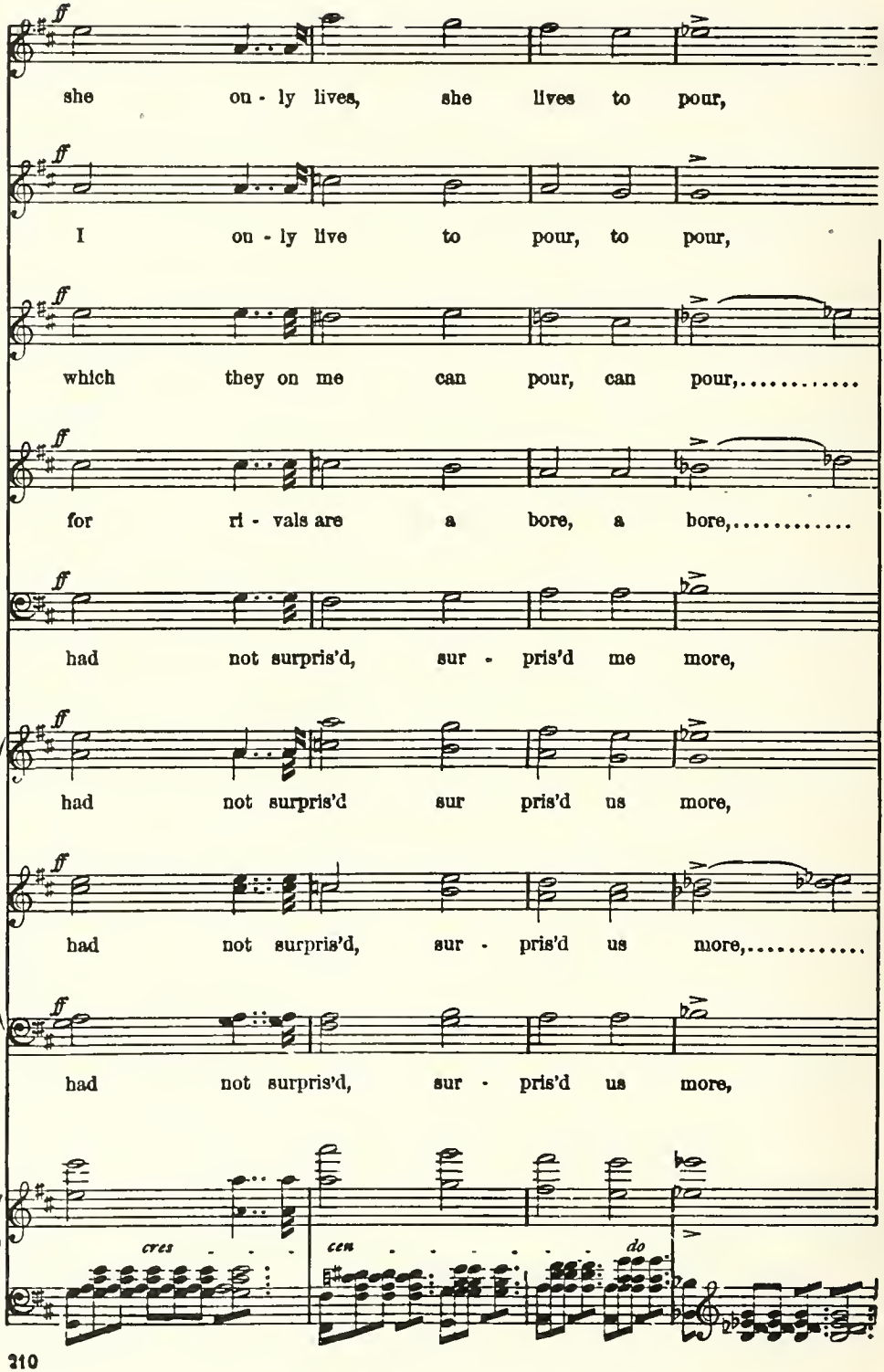

ARLINE.
in all her
QUEEN. (*Maliciously eyeing* ARLINE.)
All o-ther feel-ings dead, re-venge can hope, revenge can hope re-
THADDEUS.
scorn the ven-geance which on
FLORESTEIN. (*To* ARLINE.)
And this is why she said, I must not touch, I must not touch the
COUNT.
-plore, to feeling dead, to feeling dead,
p

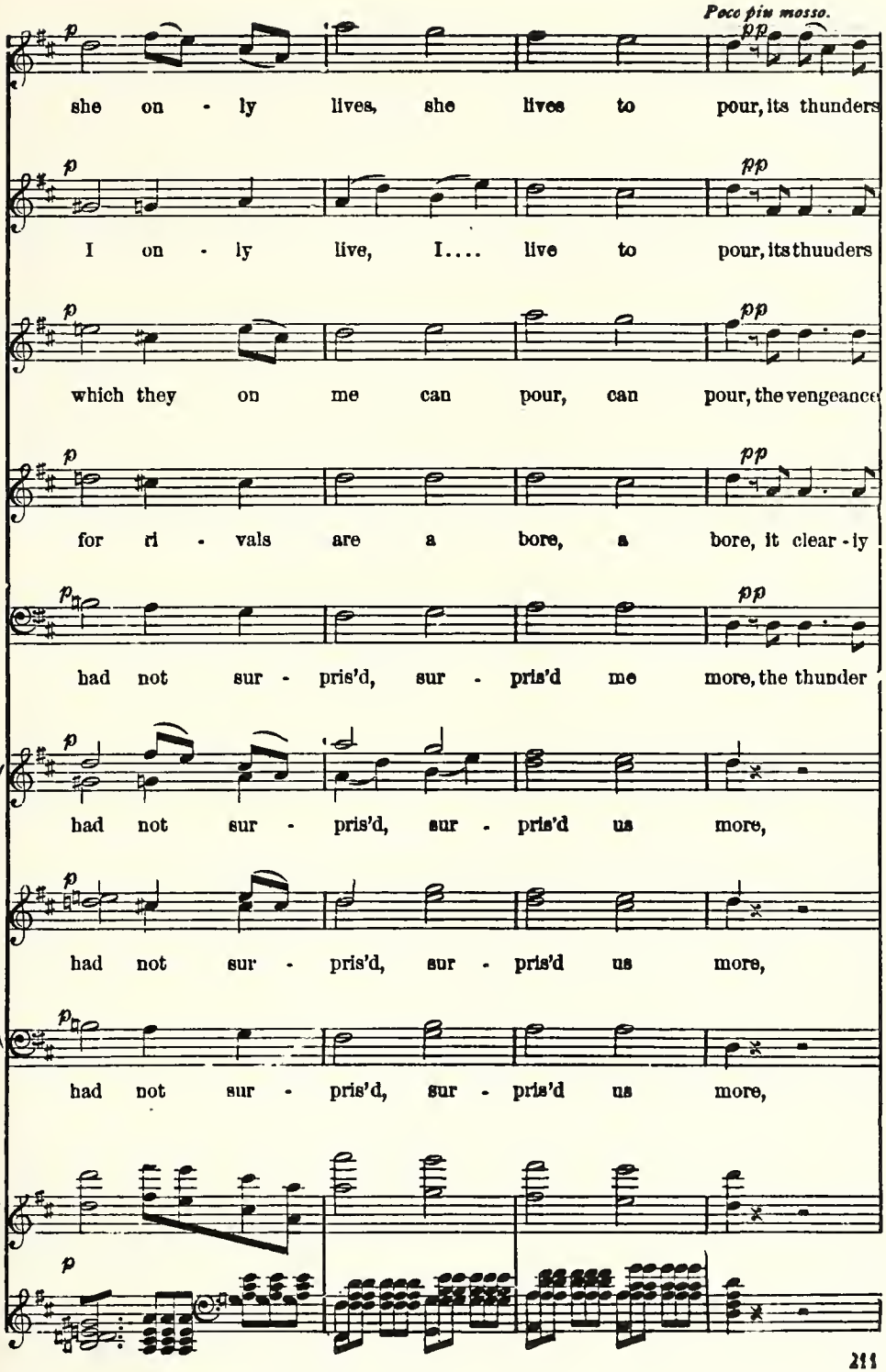

hate vengeance to pour,
-store,..... its thunders on her dar-ing head I
me, yes, they can pour, which they on
door,..... it clear-ly would have been ill-bred, for
'twere hopeless now, yes, to de-plore,

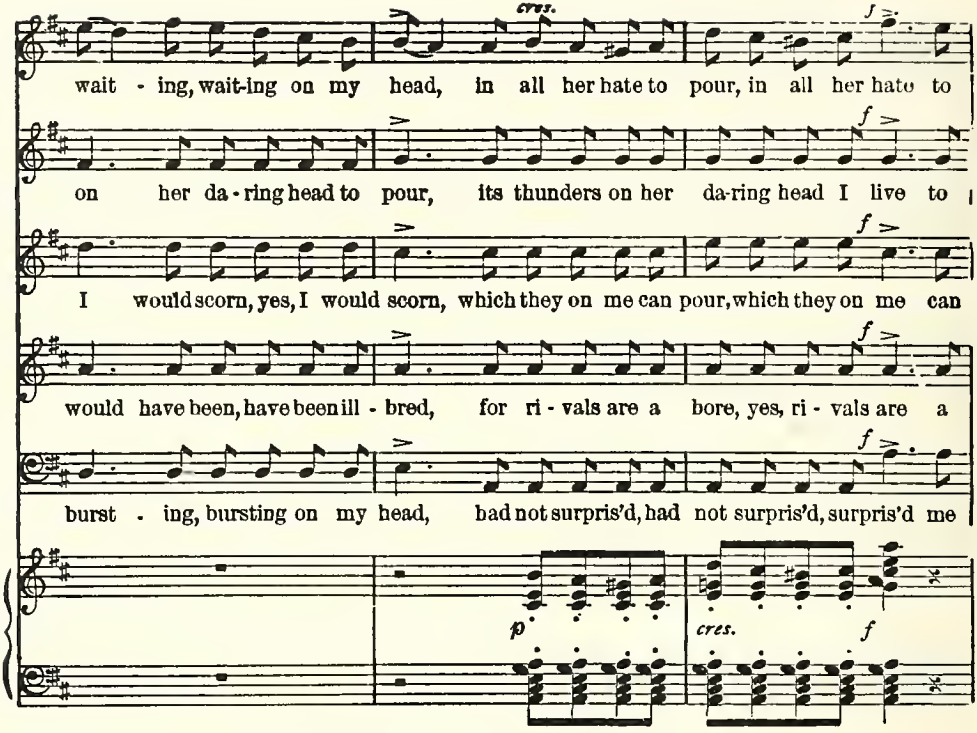

to all but ven - geance dead, she stands mine
on - ly live to pour, I on ly
me can pour, which they on me can
ri - vals are a bore, for ri - vals
'twere hope-less now, the thunder had not sur -
eyes be - fore, be - fore, yes,
live to pour, to pour, yes,
pour, on.... me can pour, tho' hope, yes,
are a bore, a bore, a great bore,
- pris'd, sur - pris'd me more, great pow - er!

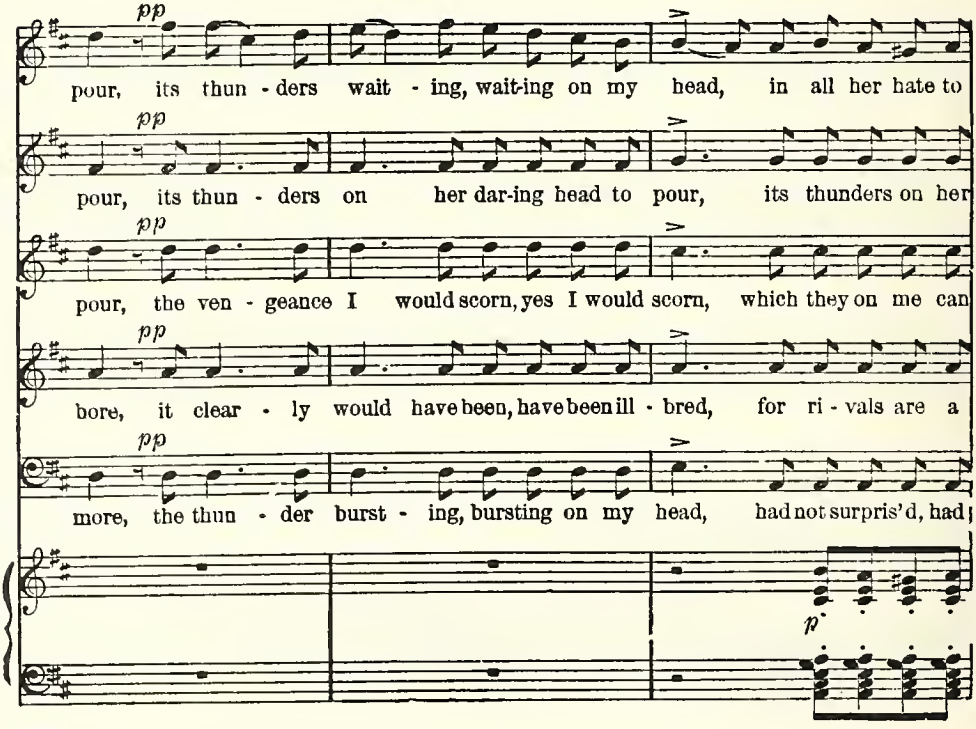

ff
to all but vengeance dead, she stands mine eyes, she stands mine eyes before,....
ff
all oth-er feel-ings dead, re-venge can hope, revenge can hope re-store,....
ff
tho' ev-'ry hope be fled, which seem'd so bright, which seem'd so bright be-fore,....
ff
and this is why she said I must not touch, I must not touch the door,....
ff
to shame and feeling dead, now hope-less, hope-less, hopeless to de-plore, ...
CHORUS.
ff
At length to feel-ing dead, her sor-row we de plore, yes, we de-plore,....
ff
At length to feel-ing dead, her sor-row we de-plore, yes, we de-plore,....
ff
At length to feel-ing dead, her sor-row we de-plore, yes, we de-plore,....
ff

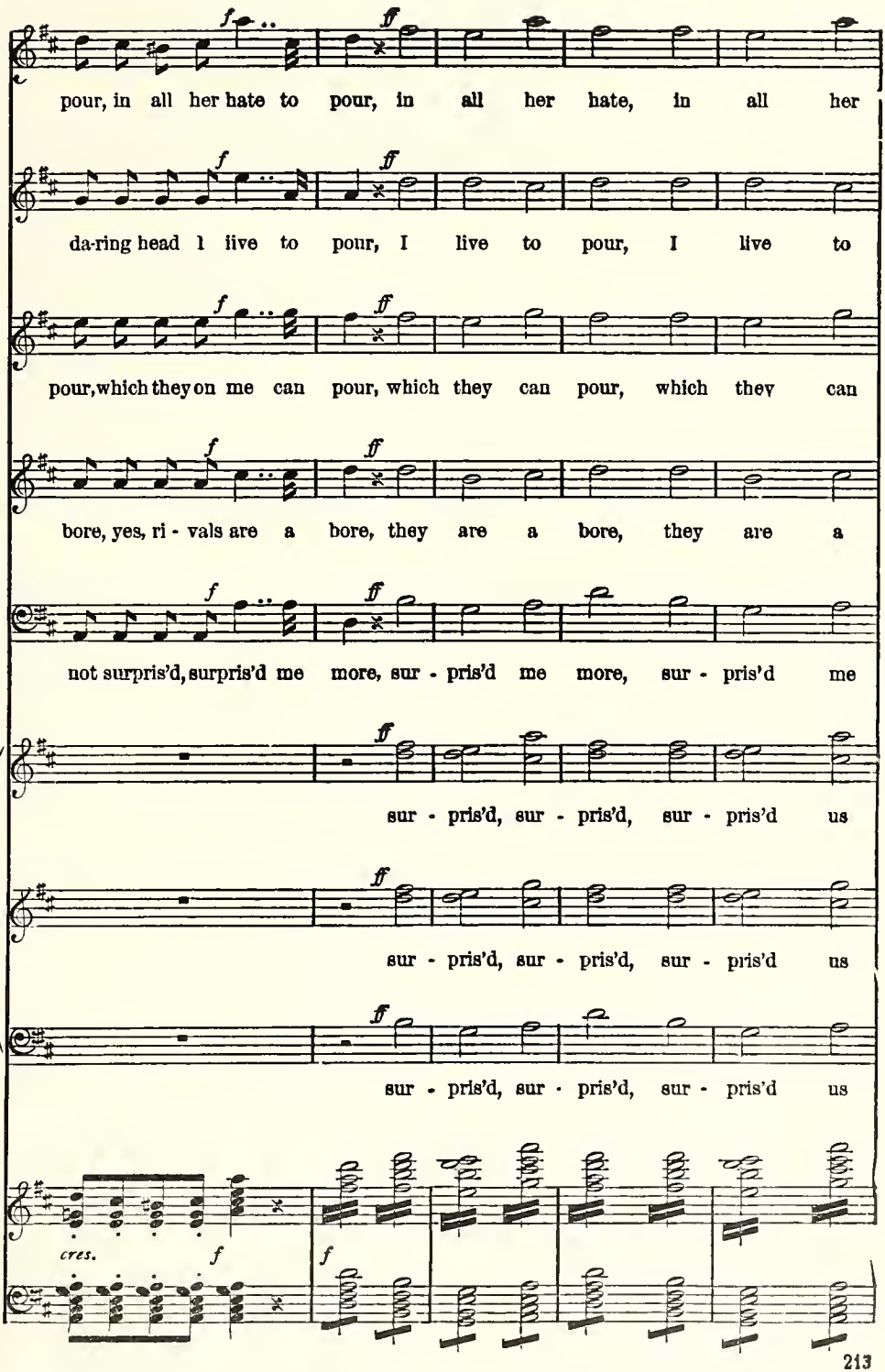

its thunders waiting on my head she on - ly lives to pour,
its thunders on her da - ring head I on - ly live to pour,
the vengeance I would scorn to dread, which they on me can pour,
it · clearly would have been ill · bred, for ri - vals are a bore,
the thunder bursting on my head had not surprised me more,
the thunder bursting on our head had not surprised us more,
the thunder bursting on our head had not surprised us more,
the thunder bursting on our head had not surprised us more,

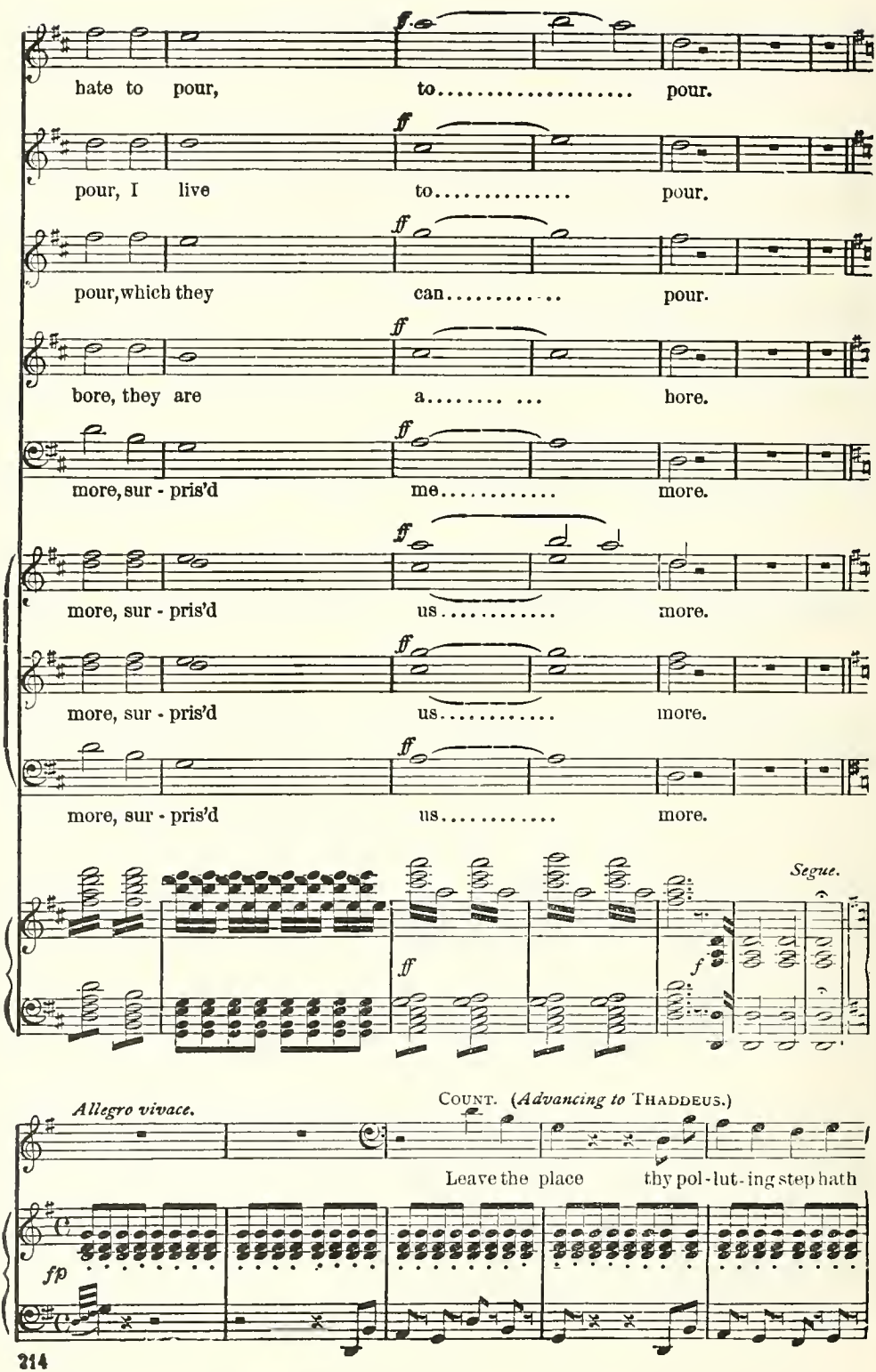

ff
she on - ly lives, she lives to pour,
I on - ly live to pour, to pour,
which they on me can pour, can pour,.....
for ri - vals are a bore, a bore,.....
had not surpris'd, sur - pris'd me more,
had not surpris'd sur pris'd us more,
had not surpris'd, sur - pris'd us more,.....
had not surpris'd, sur - pris'd us more,
cres
cen
do

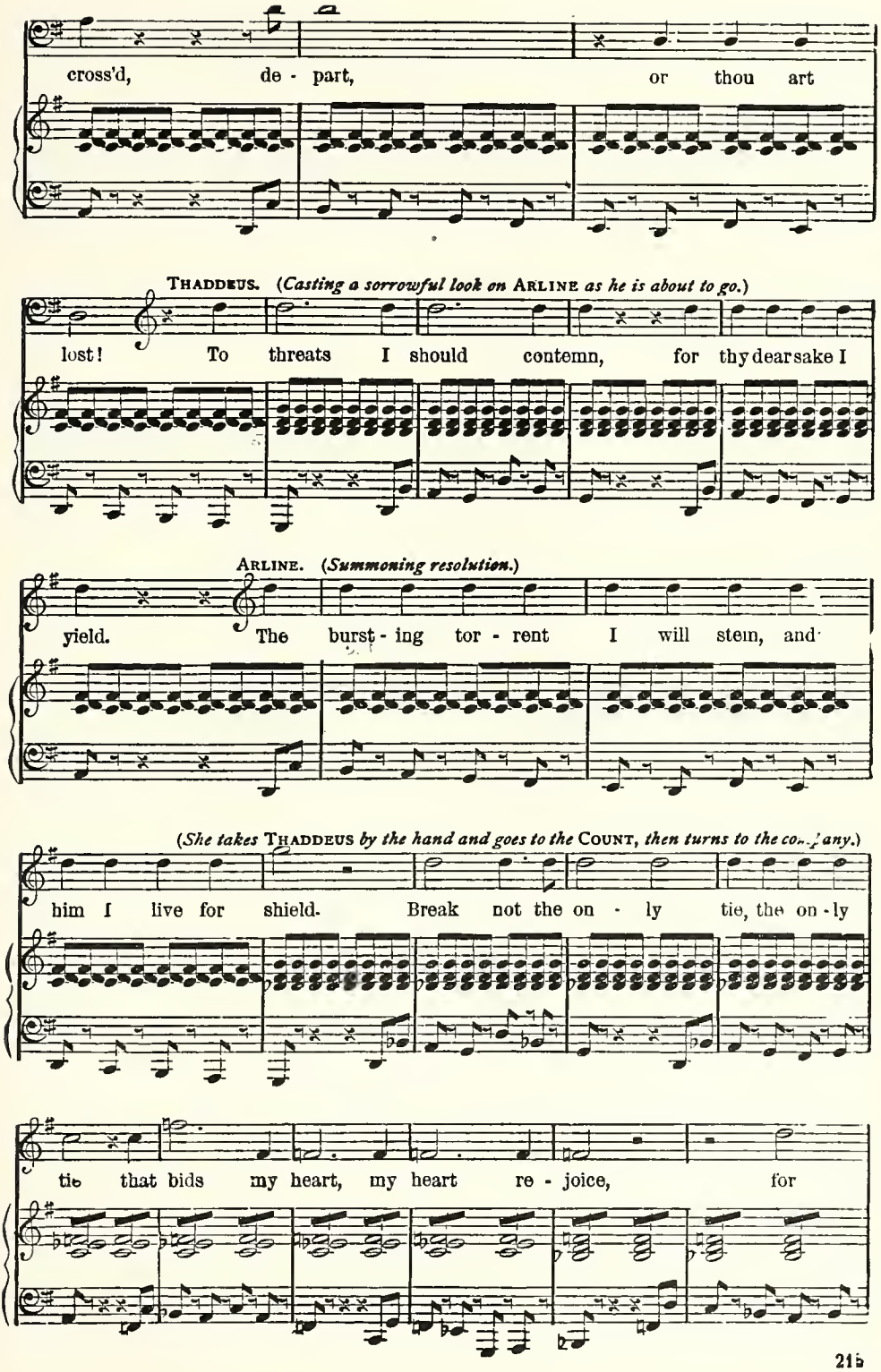

Poco più mosso.
she on - ly lives, she lives to pour, its thunders
I on - ly live, I.... live to pour, its thuuders
which they on me can pour, can pour, the vengeance
for ri - vals are a bore, a bore, it clear - ly
had not sur - pris'd, sur - pris'd me more, the thunder
had not sur - pris'd, sur - pris'd us more,
had not sur - pris'd, sur - pris'd us more,
had not sur - pris'd, sur - pris'd us more,

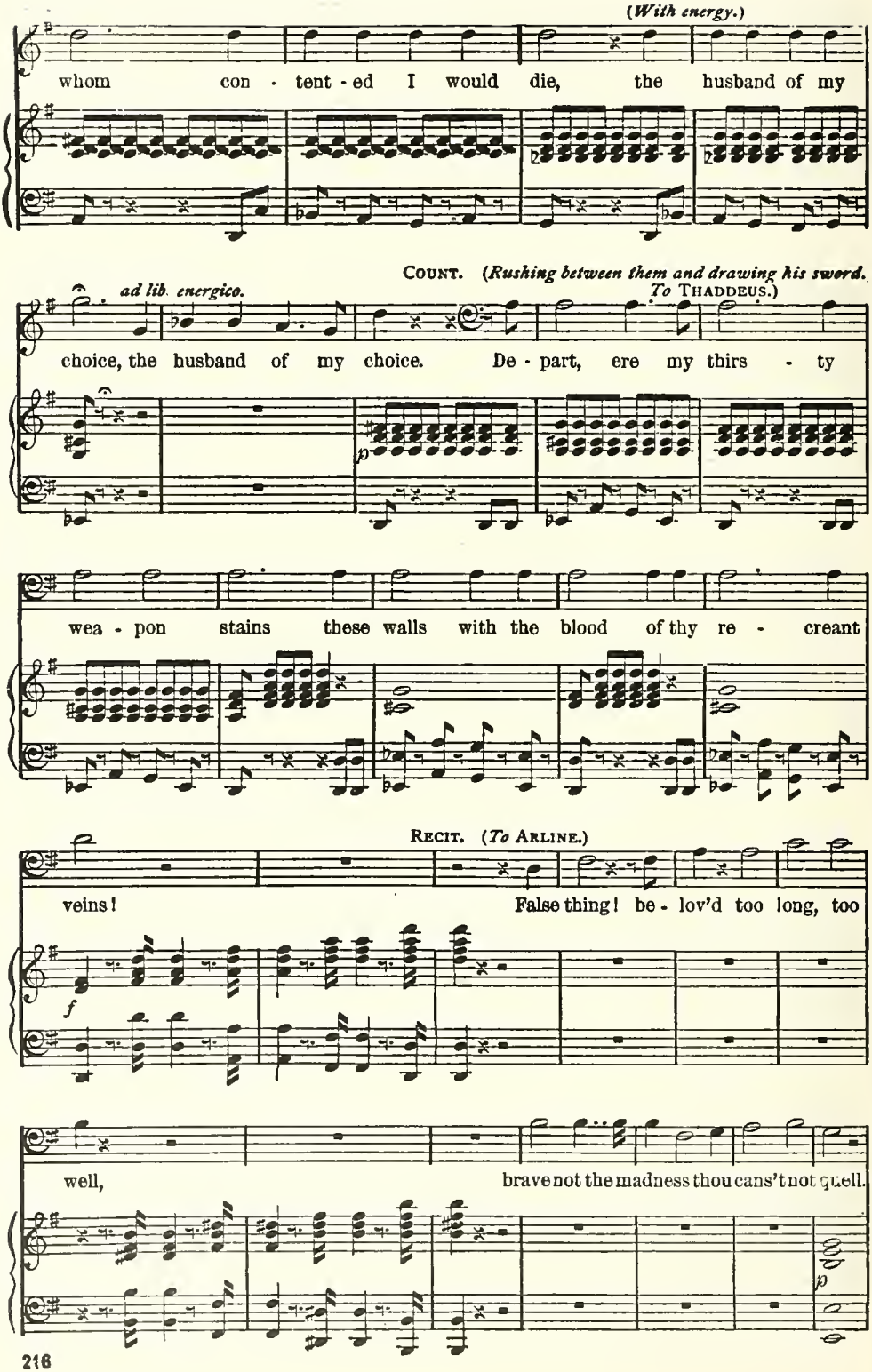

cres.
f
wait - ing, wait-ing on my head, in all her hate to pour, in all her hate to
on her da - ring head to pour, its thunders on her da-ring head I live to
I would scorn, yes, I would scorn, which they on me can pour, which they on me can
would have been, have been ill - bred, for ri - vals are a bore, yes, ri - vals are a
burst - ing, bursting on my head, had not surpris'd, had not surpris'd, surpris'd me
p
cres.
f


pp
pour, its thun - ders wait - ing, wait-ing on my head, in all her hate to
pour, its thun - ders on her dar-ing head to pour, its thunders on her
pour, the ven - geance I would scorn, yes I would scorn, which they on me can
bore, it clear - ly would have been, have been ill - bred, for ri - vals are a
more, the thun - der burst - ing, bursting on my head, had not surpris'd, had
p


pour, in all her hate to pour, in all her hate, in all her
da-ring head I live to pour, I live to pour, I live to
pour, which they on me can pour, which they can pour, which they can
bore, yes, ri - vals are a bore, they are a bore, they are a
not surpris'd, surpris'd me more, sur - pris'd me more, sur - pris'd me
sur - pris'd, sur - pris'd, sur - pris'd us
sur - pris'd, sur - pris'd, sur - pris'd us
sur - pris'd, sur - pris'd, sur - pris'd us
cres.


hate to pour, to..... pour.
pour, I live to..... pour.
pour, which they can..... pour.
bore, they are a..... ... bore.
more, sur - pris'd me..... more.
more, sur - pris'd us..... more.
more, sur - pris'd us..... more.
more, sur - pris'd us..... more.
Segue.
Allegro vivace.
COUNT. (Advancing to THADDEUS.)
Leave the place thy pol - lut - ing step hath


cross'd, de - part, or thou art
THADDEUS. (*Casting a sorrowful look on* ARLINE *as he is about to go.*)
lost! To threats I should contemn, for thy dear sake I
ARLINE. (*Summoning resolution.*)
yield. The burst - ing tor - rent I will stem, and
(*She takes* THADDEUS *by the hand and goes to the* COUNT, *then turns to the company.*)
him I live for shield. Break not the on - ly tie, the on - ly
tie that bids my heart, my heart re - joice, for


(With energy.)
whom con - tent - ed I would die, the husband of my
COUNT. (Rushing between them and drawing his sword. To THADDEUS.)
ad lib. energico.
choice, the husband of my choice. De - part, ere my thirs - ty
wea - pon stains these walls with the blood of thy re - creant
RECIT. (To ARLINE.)
veins! False thing! be - lov'd too long, too
well, brave not the madness thou cans't not quell.

QUEEN. (*Seizing* THADDEUS *by the arm.*)

List' to the warn - ing voice, who calls thee! fly from the pe - ril which enthralls thee!

(*Darting a furious look at* ARLINE *as she passes her.*)

Lento assai.

Weep rivers! weep rivers! for a - ges pine! he shall never, ne - ver be

p *pp*

col canto.

(*As the* QUEEN *is dragging* THADDEUS *towards the window,* ARLINE *stops him.*)

ARLINE. (*To the assembly.*)

thine. Your par - don, if I seek with my fa - ther a - lone to

(*Exeunt every one at the large doors each side of the windows, which close upon them— the* QUEEN *is seen to pass out of the window.*

Allegro.

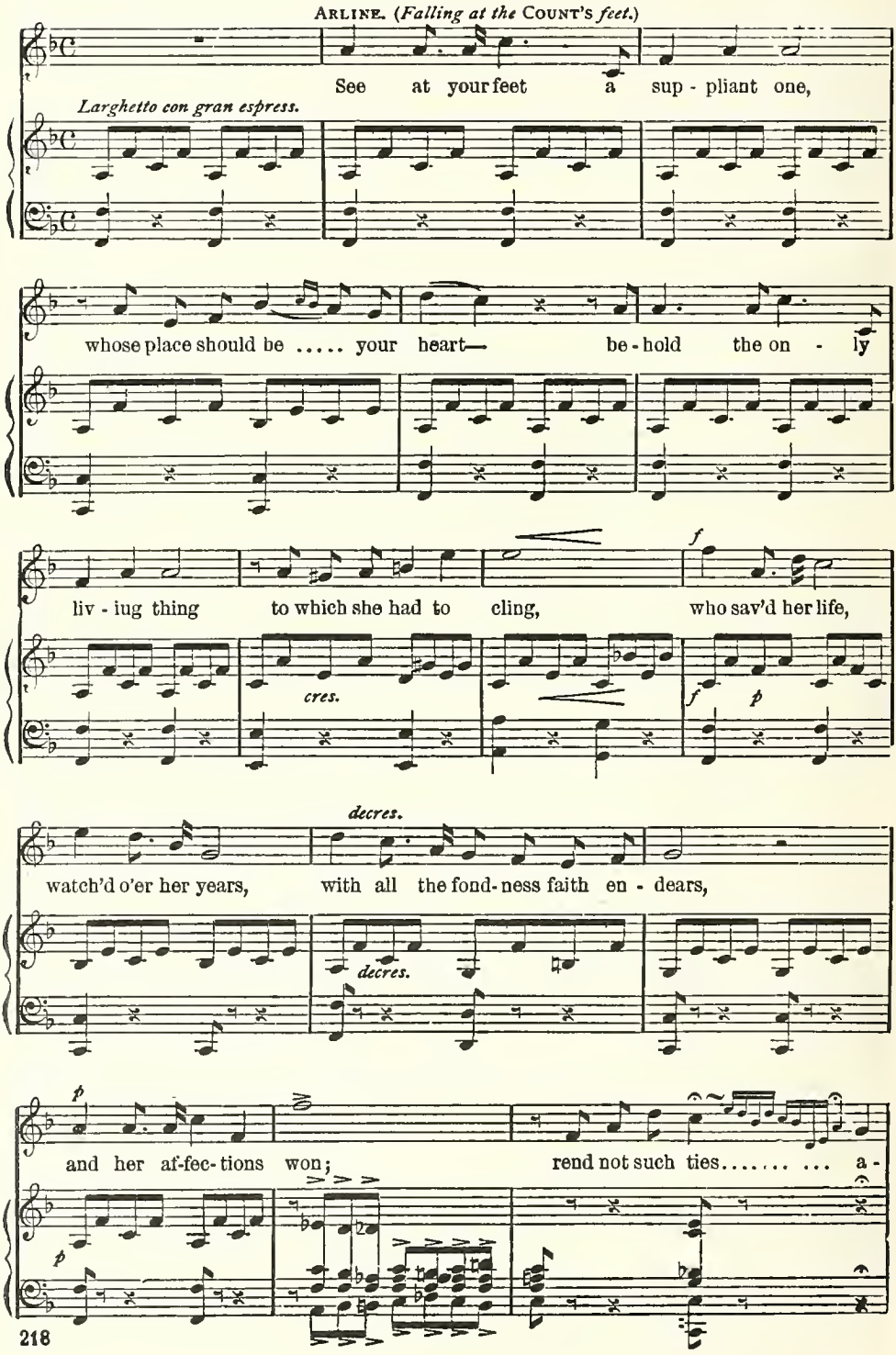
speak.

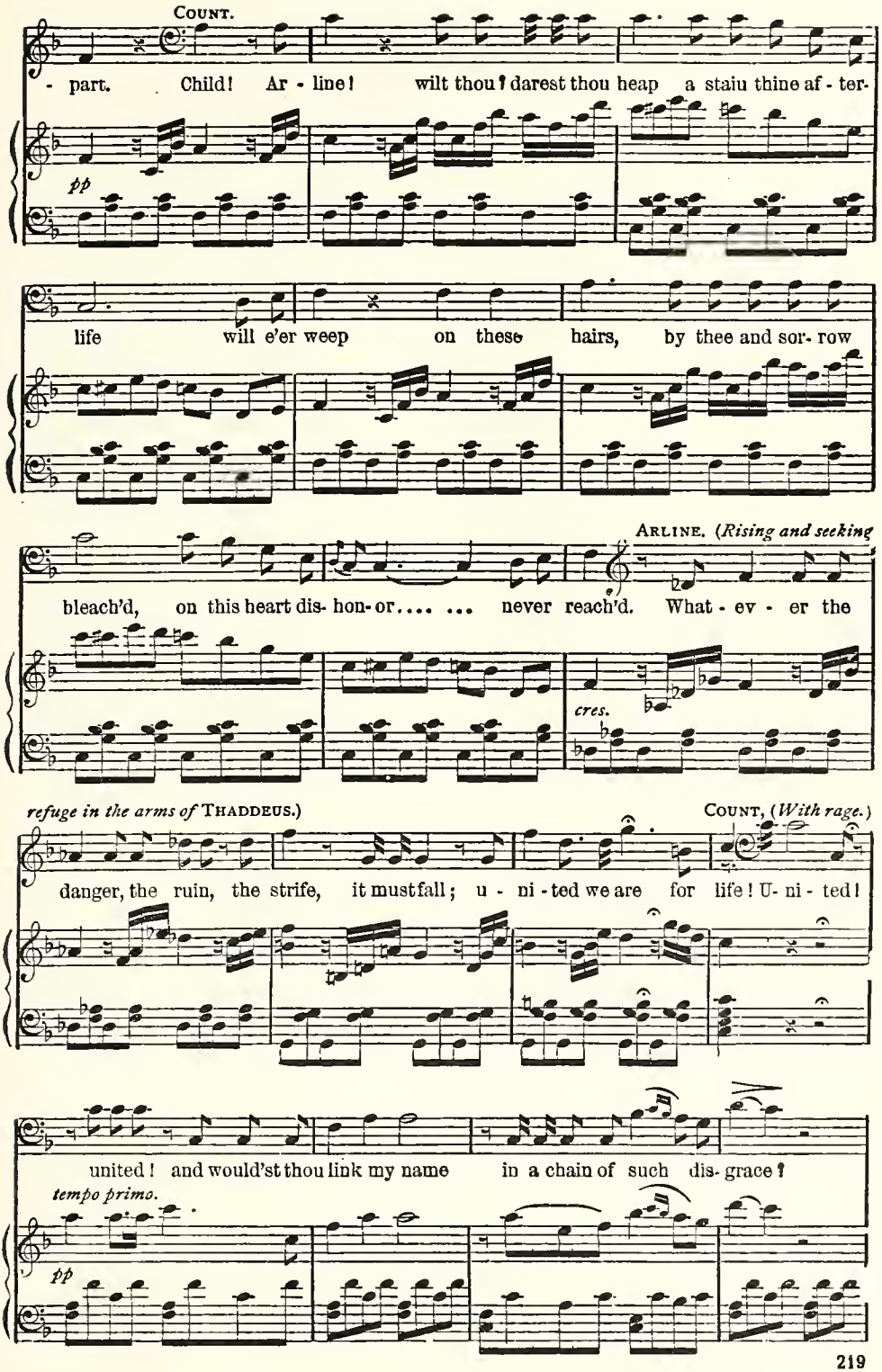
fp *p*

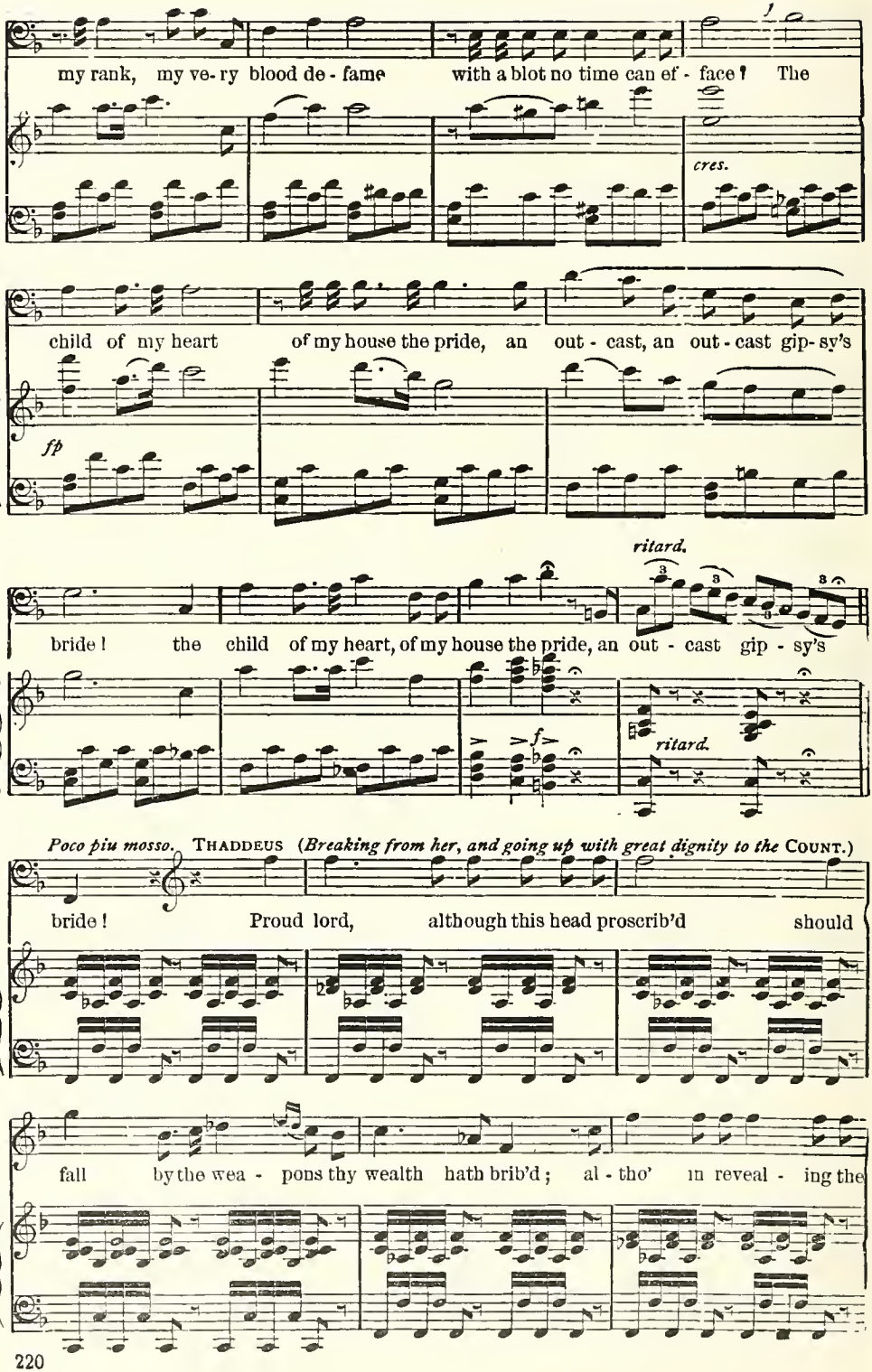
Segue.

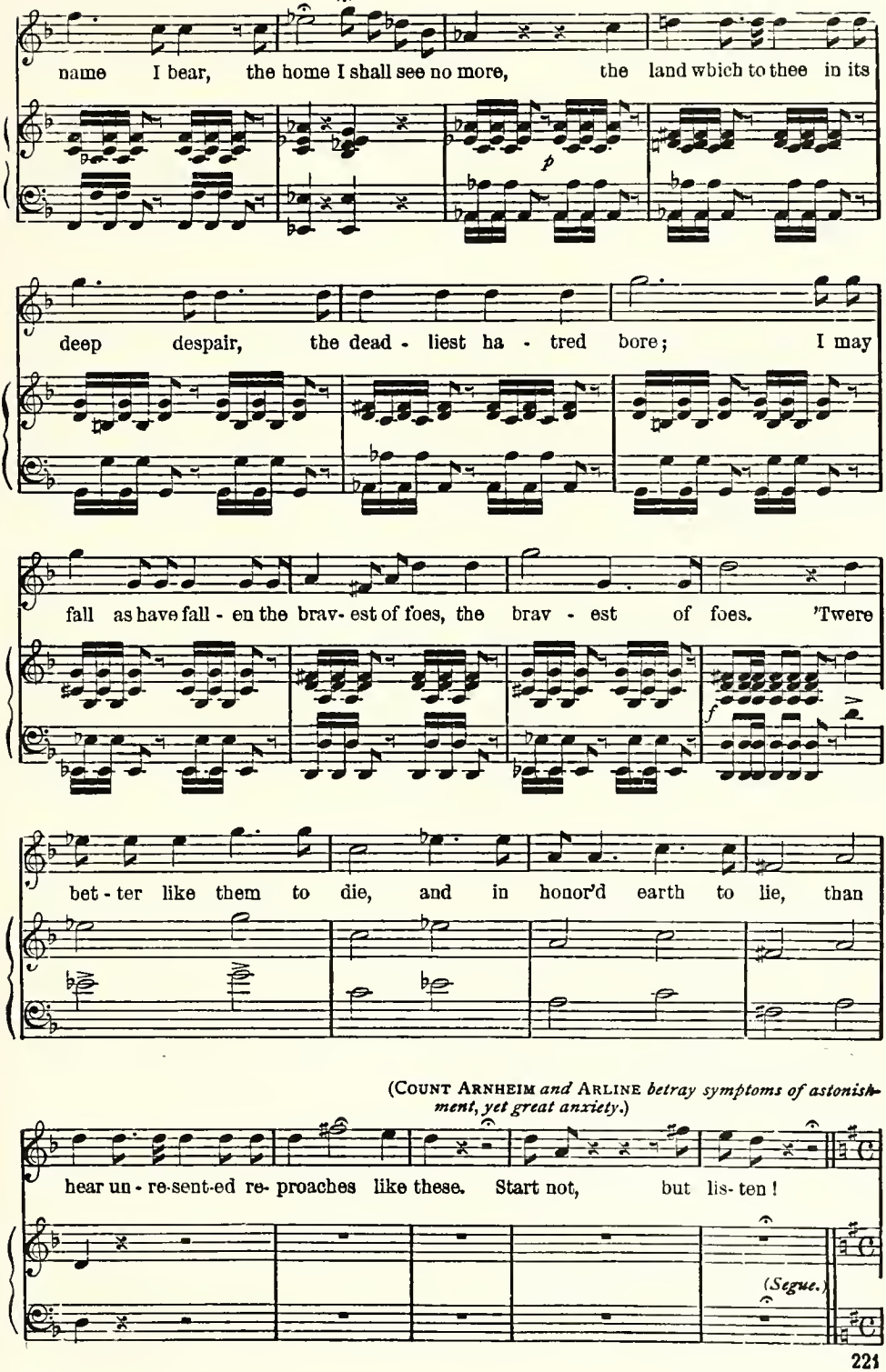
SEE, AT YOUR FEET A SUPPLIANT.

Scene.




COUNT.
- part. Child! Ar - line! wilt thou? darest thou heap a stain thine af - ter-
pp
life will e'er weep on these hairs, by thee and sor- row
ARLINE. (Rising and seeking
bleach'd, on this heart dis- hon- or.... ... never reach'd. What - ev - er the
cres.
refuge in the arms of THADDEUS.)
COUNT, (With rage.)
danger, the ruin, the strife, it must fall; u - ni - ted we are for life! U- ni - ted!
united! and would'st thou link my name in a chain of such dis- grace?
tempo primo.
pp


my rank, my ve-ry blood de-fame with a blot no time can ef-face! The
cres.
child of my heart of my house the pride, an out-cast, an out-cast gip-sy's
fp
ritard.
bride! the child of my heart, of my house the pride, an out-cast gip-sy's
f
ritard.
Poco piu mosso. THADDEUS (Breaking from her, and going up with great dignity to the COUNT.)
bride! Proud lord, although this head proscrib'd should
fall by the wea-pons thy wealth hath brib'd; al-tho' in reveal-ing the

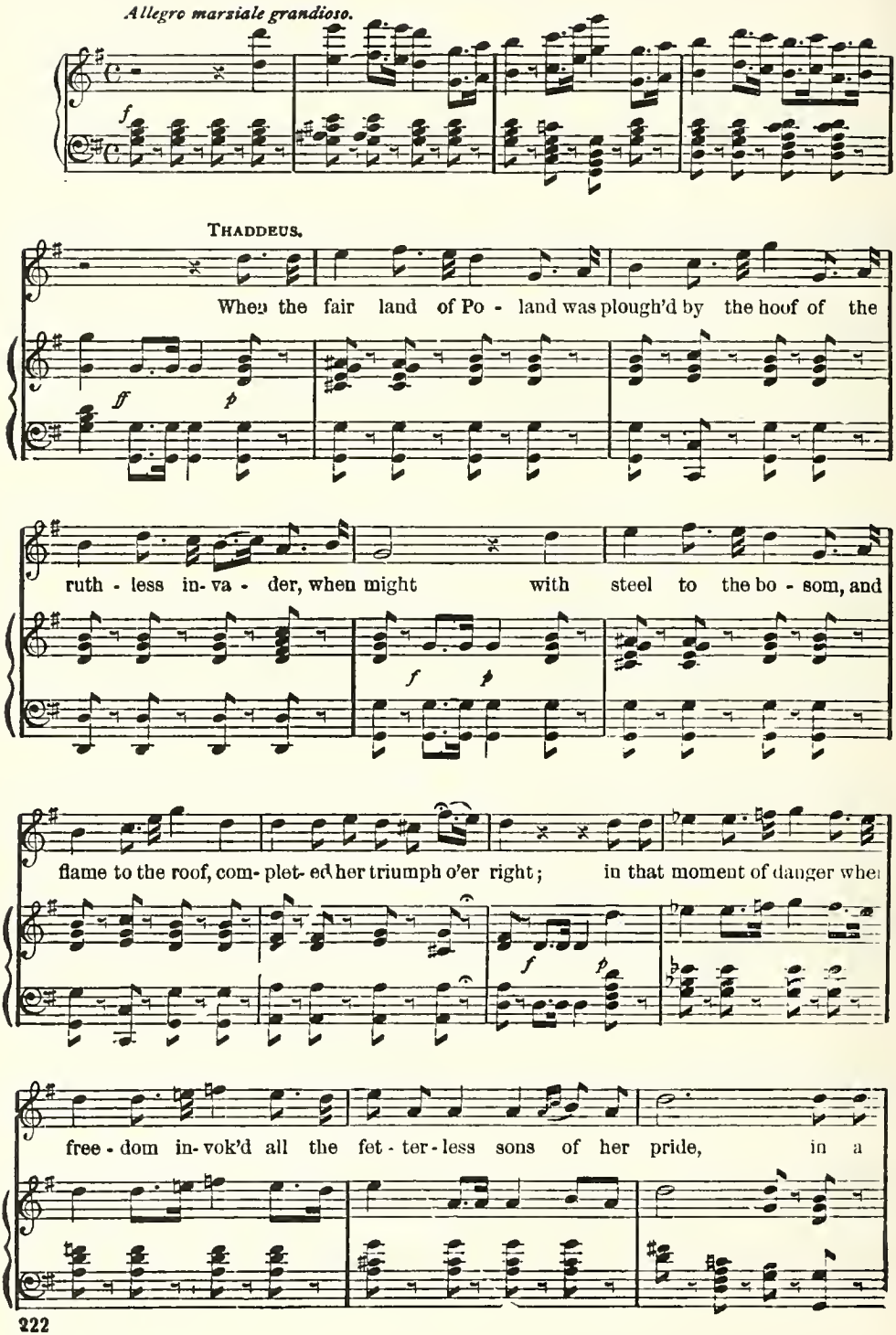


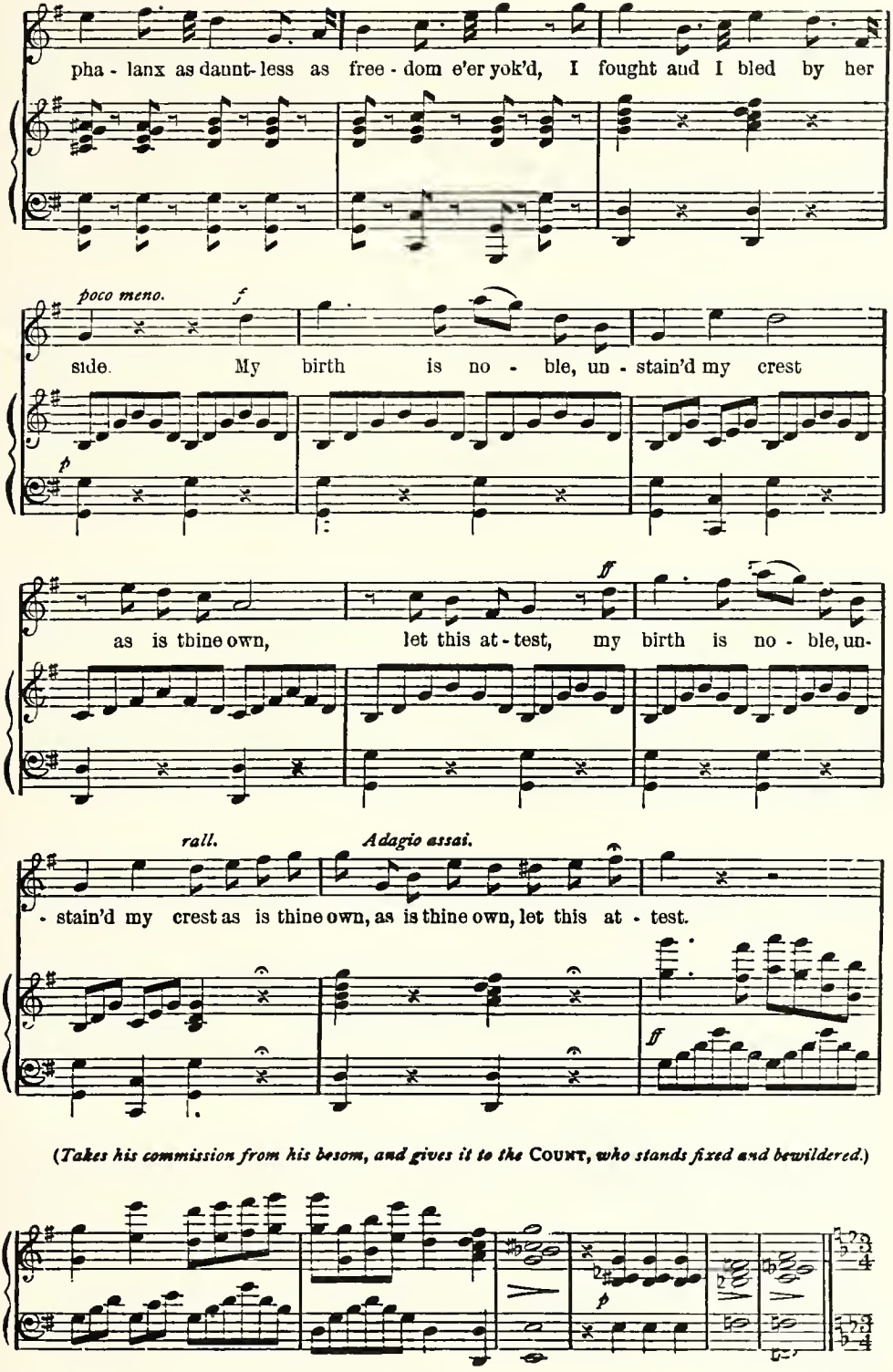
(COUNT ARNHEIM *and* ARLINE *betray symptoms of astonishment, yet great anxiety.*)

THE FAIR LAND OF POLAND.

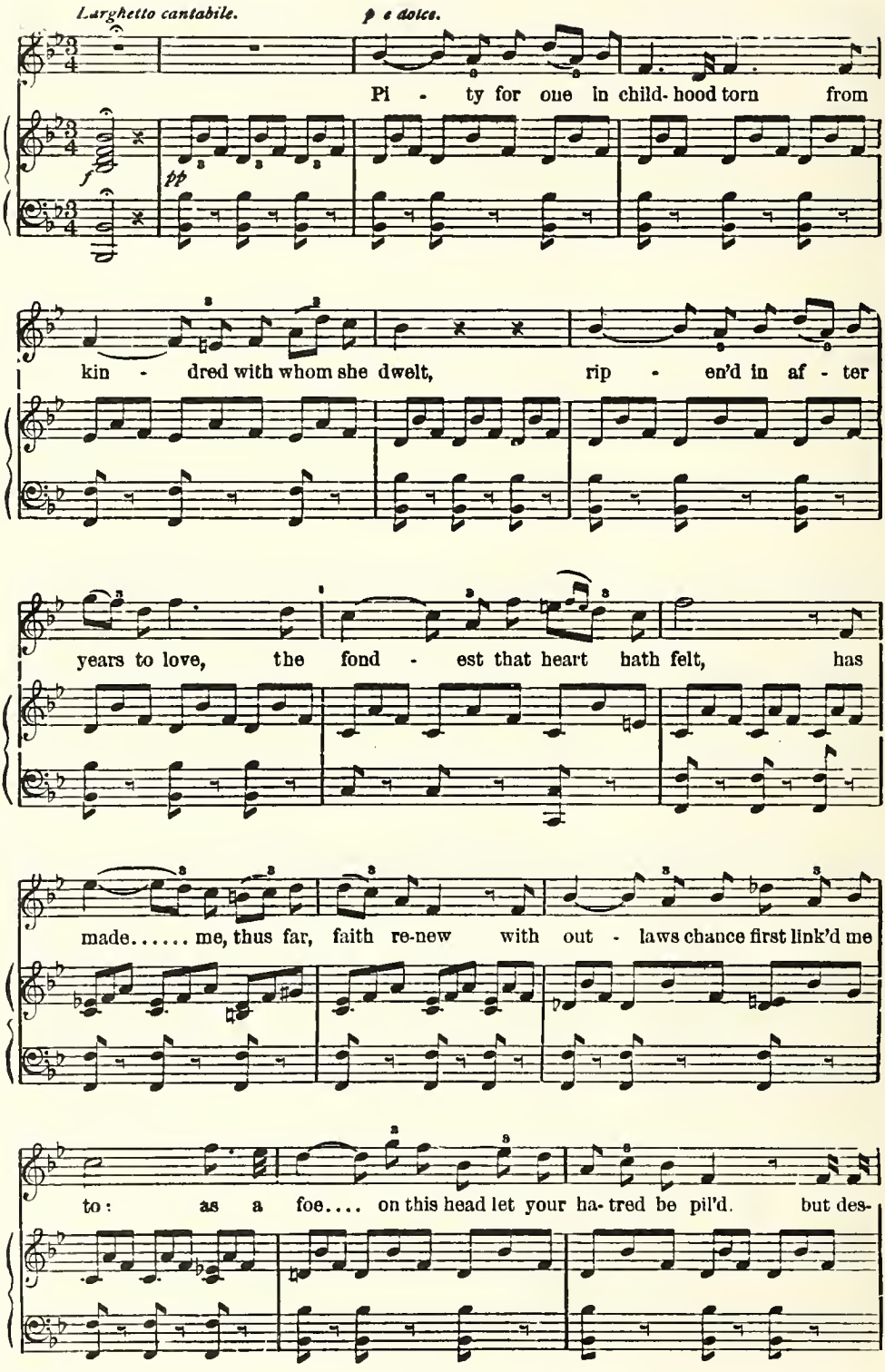
Air

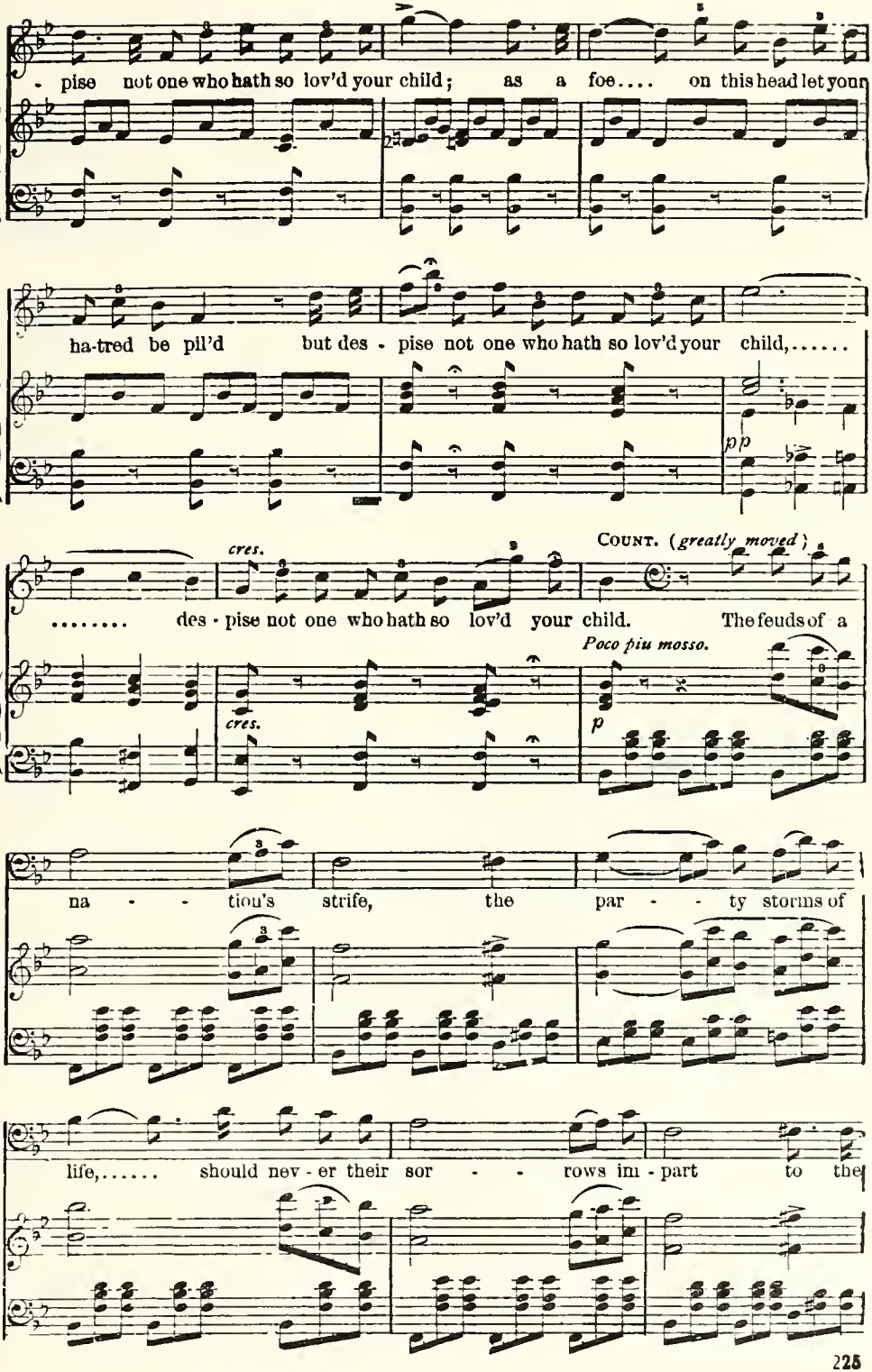
Allegro marziale grandioso.

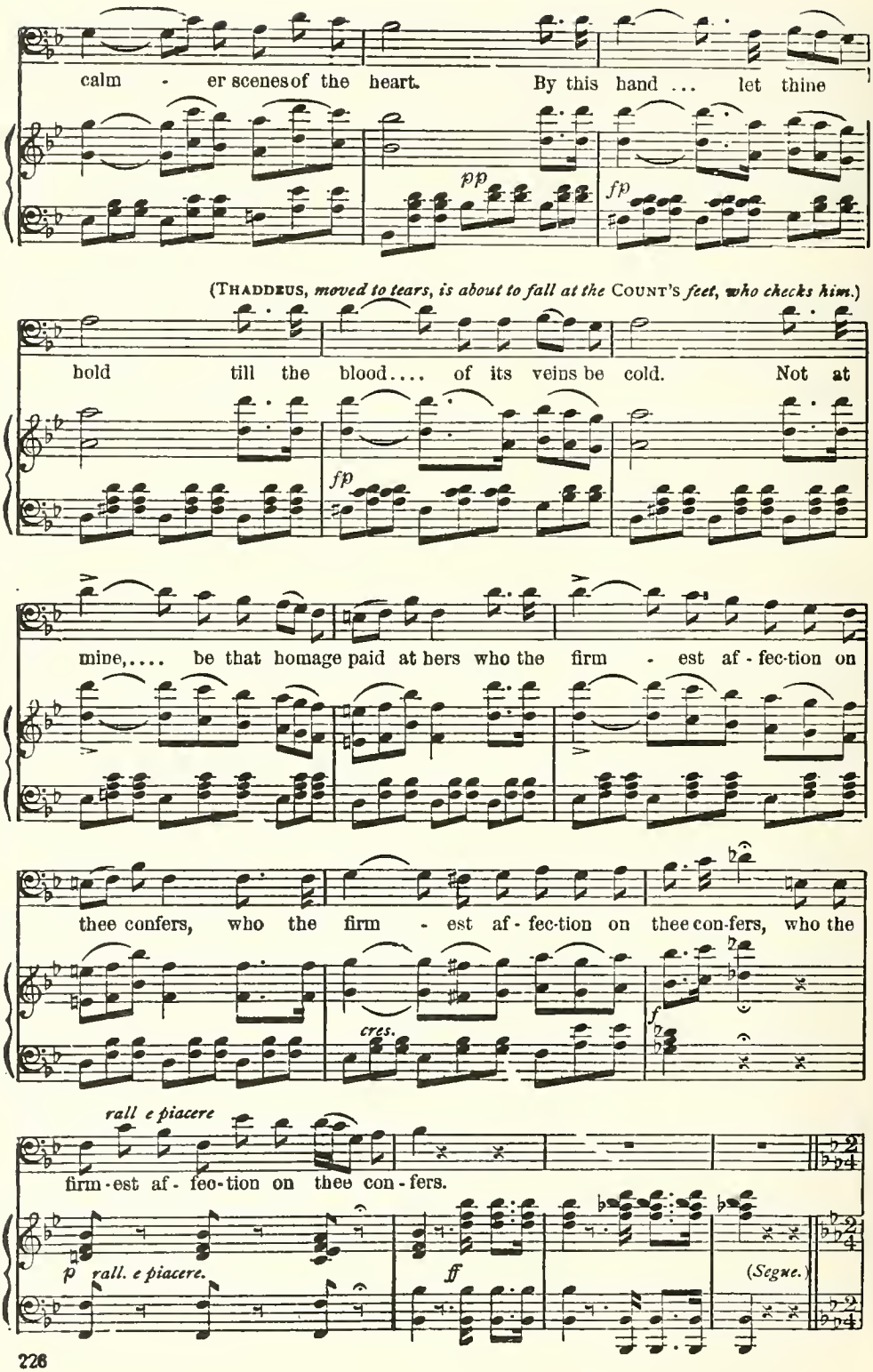




(Takes his commission from his besom, and gives it to the COUNT, *who stands fixed and bewildered.)*

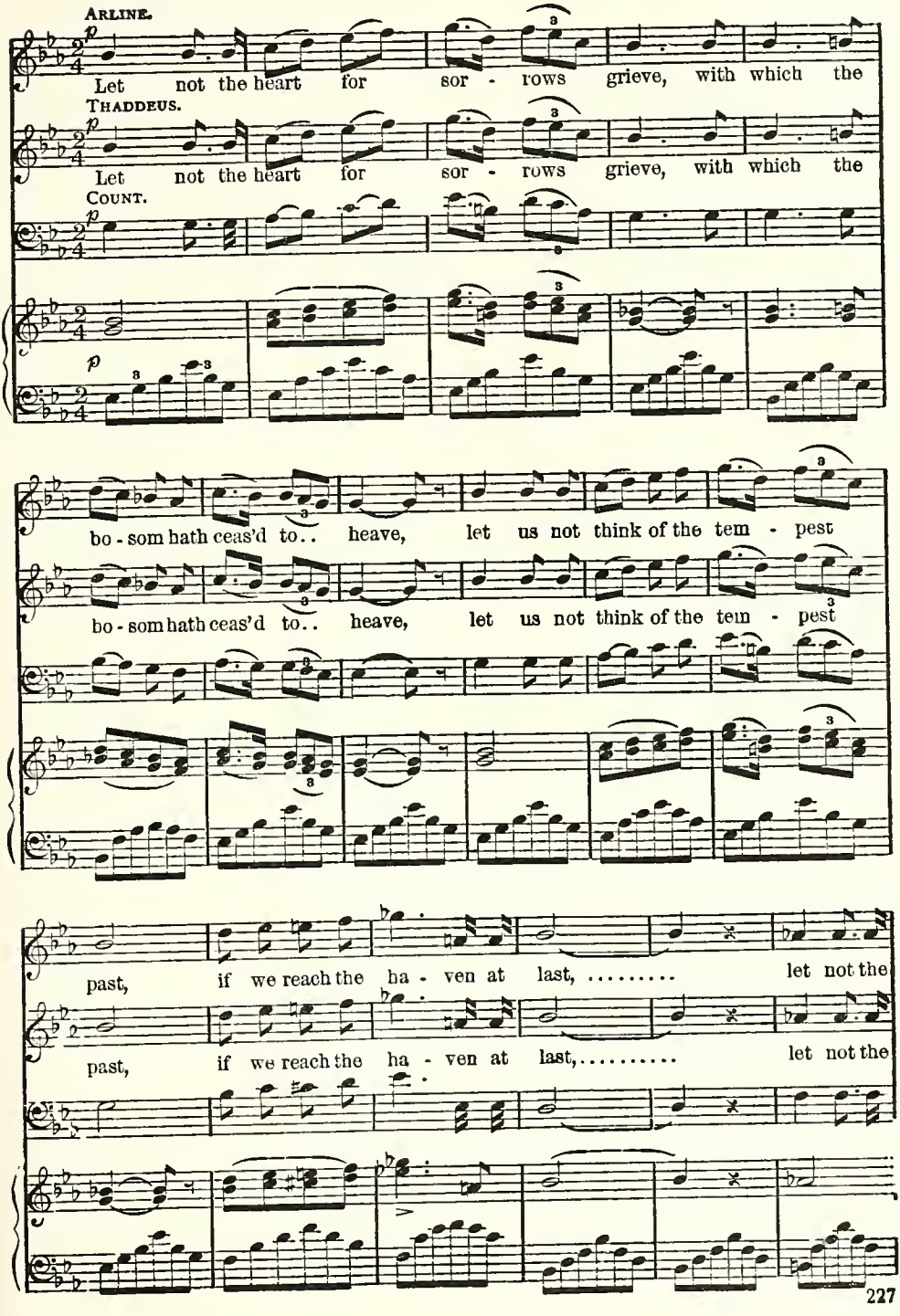

Larghetto cantabile.
p e dolce.
Pi - ty for one in child- hood torn from
kin - dred with whom she dwelt, rip - en'd in af - ter
years to love, the fond - est that heart hath felt, has
made..... me, thus far, faith re-new with out - laws chance first link'd me
to: as a foe.... on this head let your ha- tred be pil'd. but des-

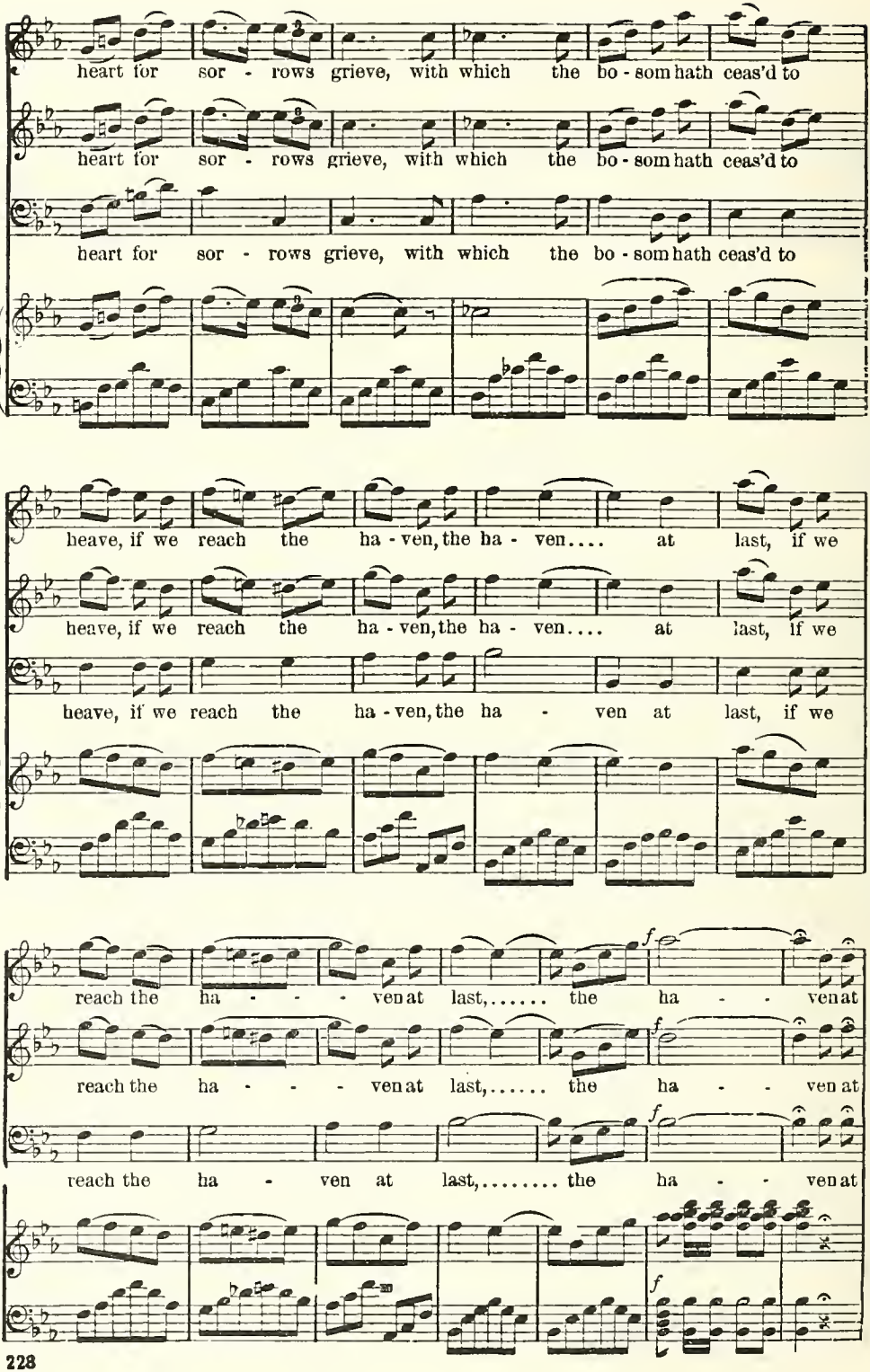

- pise not one who hath so lov'd your child; as a foe.... on this head let your
ha-tred be pil'd but des - pise not one who hath so lov'd your child,.....
pp
cres.
COUNT. (greatly moved)
..... des - pise not one who hath so lov'd your child. The feuds of a
Poco piu mosso.
cres.
p
na - - tion's strife, the par - - ty storms of
life,..... should nev - er their sor - - rows im - part to the

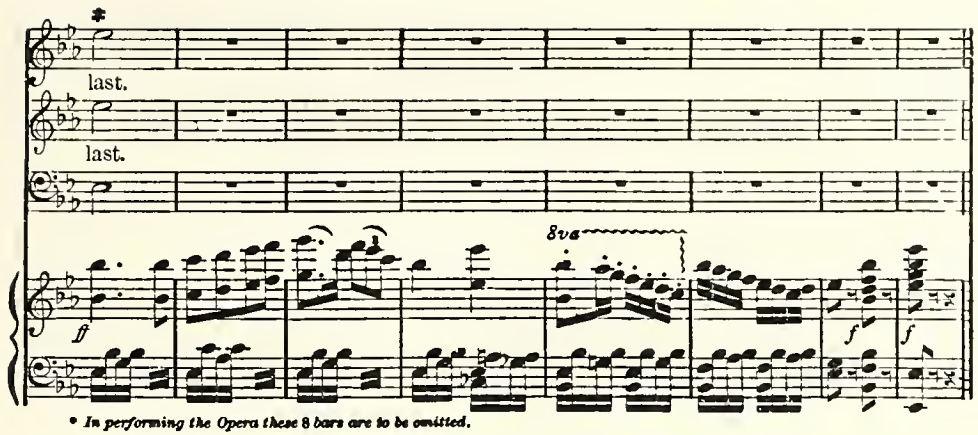

calm - er scenes of the heart. By this hand ... let thine
pp
fp
(THADDEUS, moved to tears, is about to fall at the COUNT'S feet, who checks him.)
hold till the blood.... of its veins be cold. Not at
fp
mine,..... be that homage paid at hers who the firm - est af - fec-tion on
thee confers, who the firm - est af - fec-tion on thee con-fers, who the
cres.
f
rall e piacere
firm - est af - fec-tion on thee con - fers.
p rall. e piacere.
ff
(Segue.)

LET NOT THE HEART.

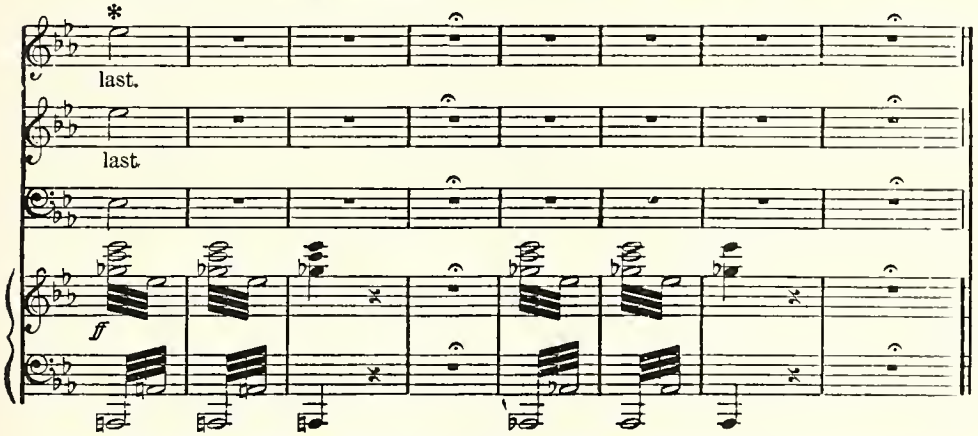
Trio.




heart for sor - rows grieve, with which the bo - som hath ceas'd to
heart for sor - rows grieve, with which the bo - som hath ceas'd to
heart for sor - rows grieve, with which the bo - som hath ceas'd to
heave, if we reach the ha - ven, the ha - ven.... at last, if we
heave, if we reach the ha - ven, the ha - ven.... at last, if we
heave, if we reach the ha - ven, the ha - ven at last, if we
reach the ha - - - ven at last,..... the ha - - ven at
reach the ha - - - ven at last,..... the ha - - ven at
reach the ha - ven at last,..... the ha - - ven at



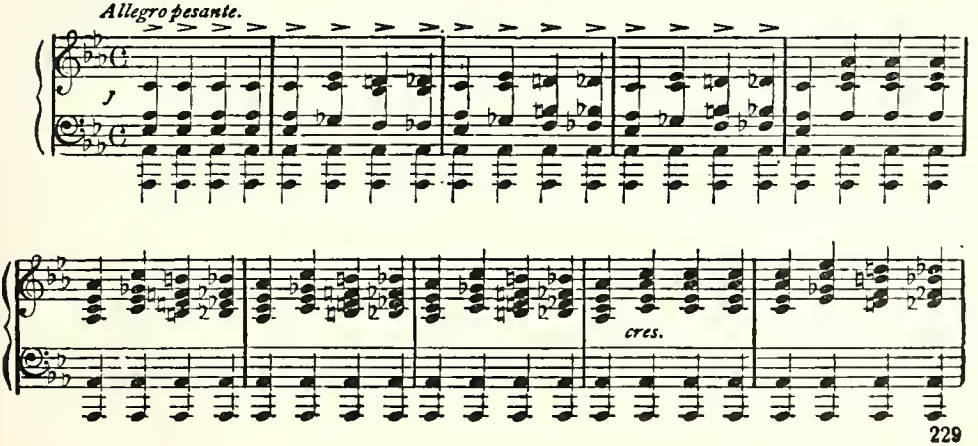
* *In performing the Opera these 8 bars are to be omitted.*

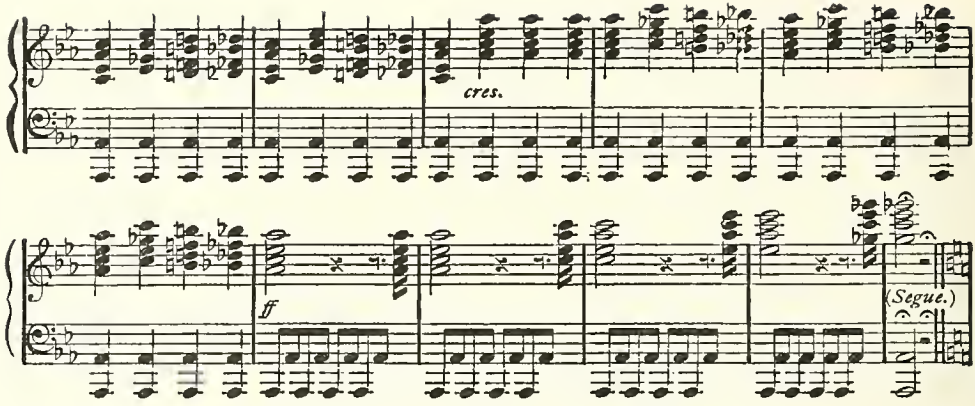


(*During the trio, the wan figure of the* QUEEN *has been seen at the window in the back, and at the end of it, as* THADDEUS *is about to embrace* ARLINE, *the* QUEEN, *in a transport of rage, points him out to a Gipsy by her side, who is in the act of firing at him, when* DEVILSHOOF, *who has tracked their steps, averts the Gipsy's aim, and by a rapid movement turns the pistol towards the* QUEEN—*it goes off, and she falls.*)

COUNT. Guard every portal—summon each guest and friend—
And this festive scene suspend.

(*Crowds of Nobles, Ladies, Guests, &c., pour in at each door.*)

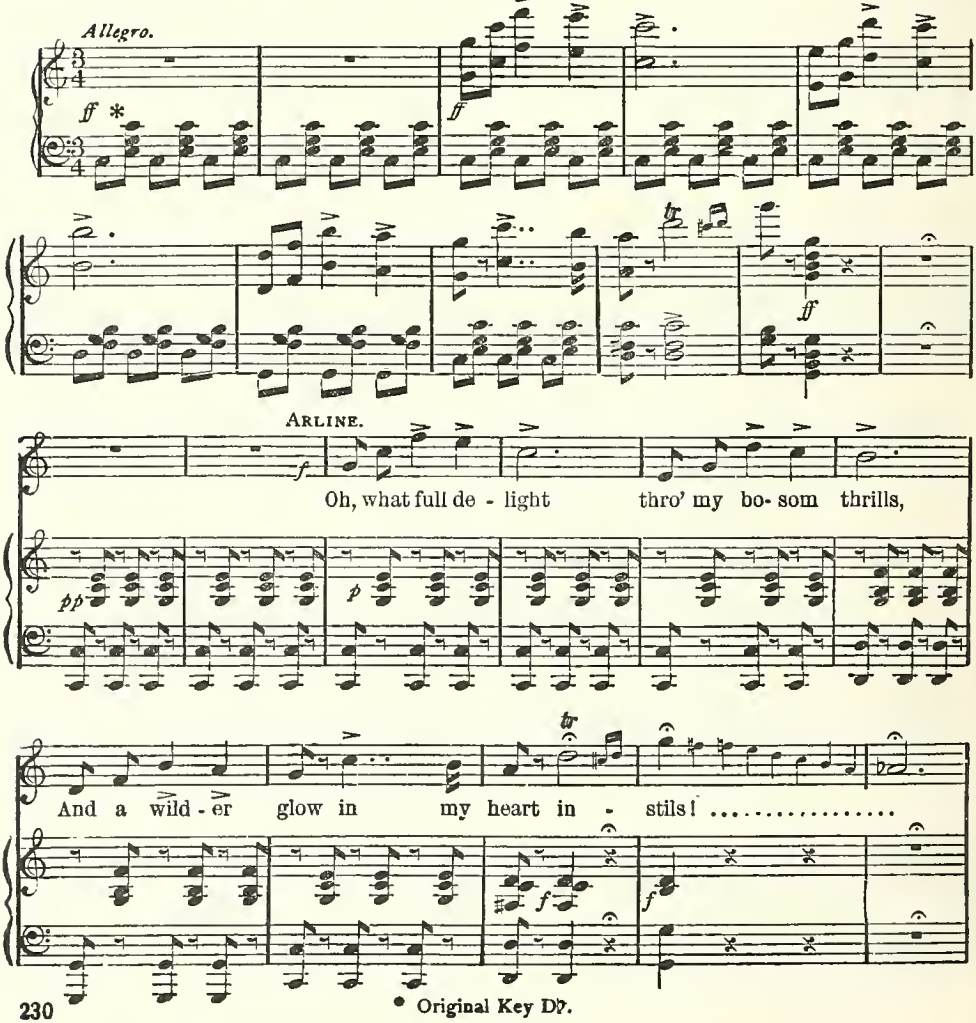




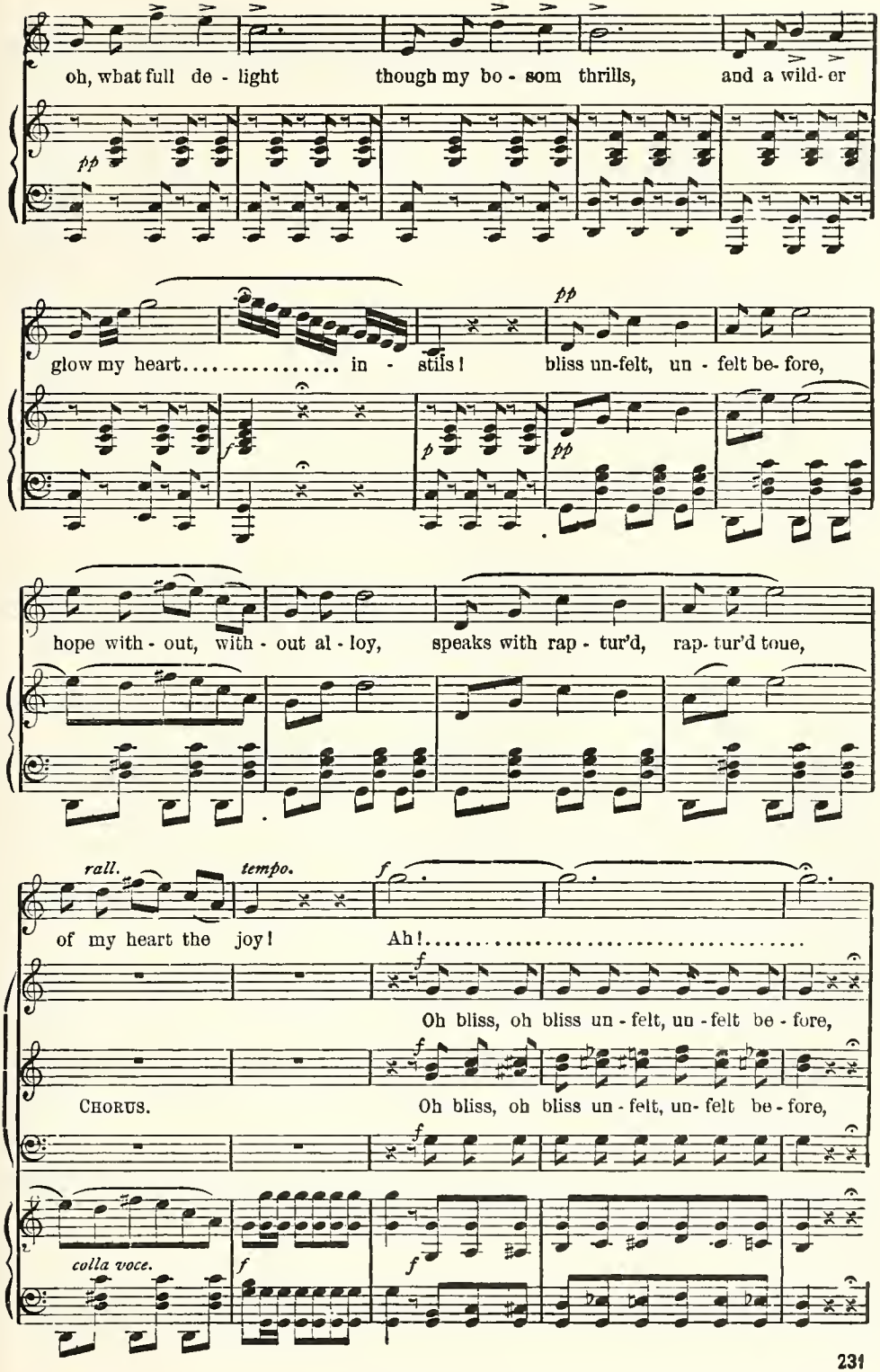
OH, WHAT FULL DELIGHT.

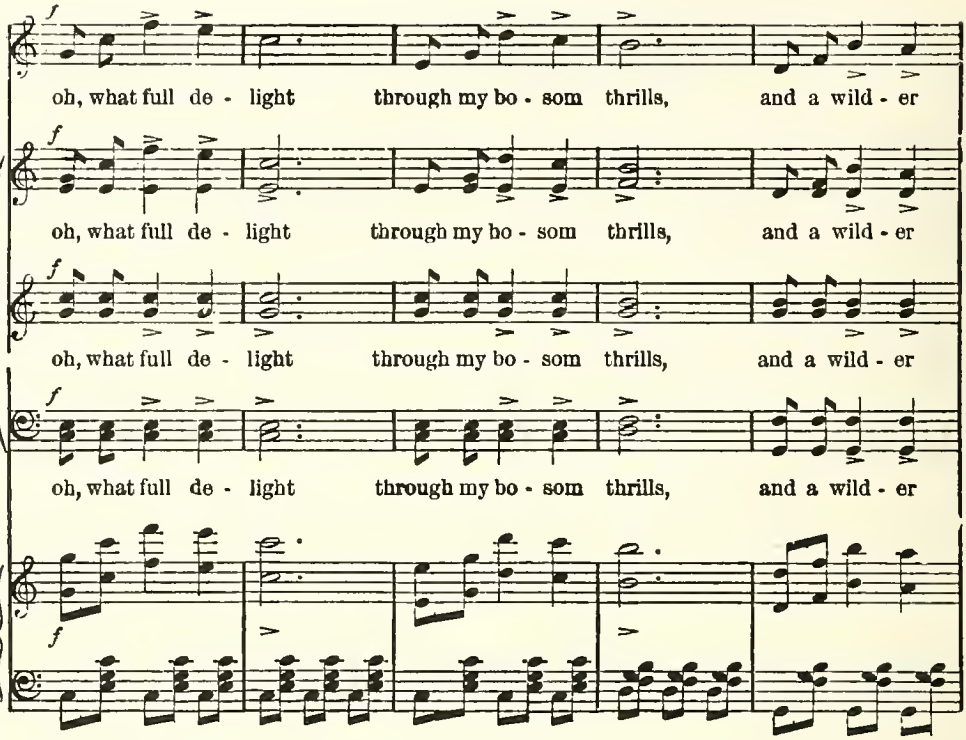
Final Air.

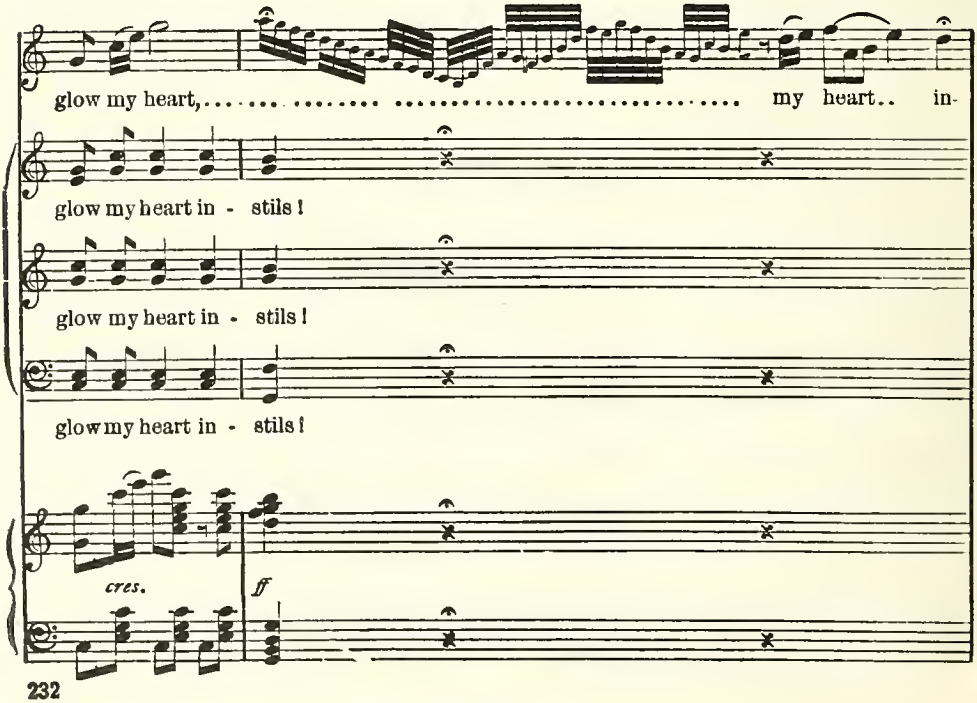
(ARLINE *rushes into the arms of* THADDEUS, *and then passes over to the* COUNT.)

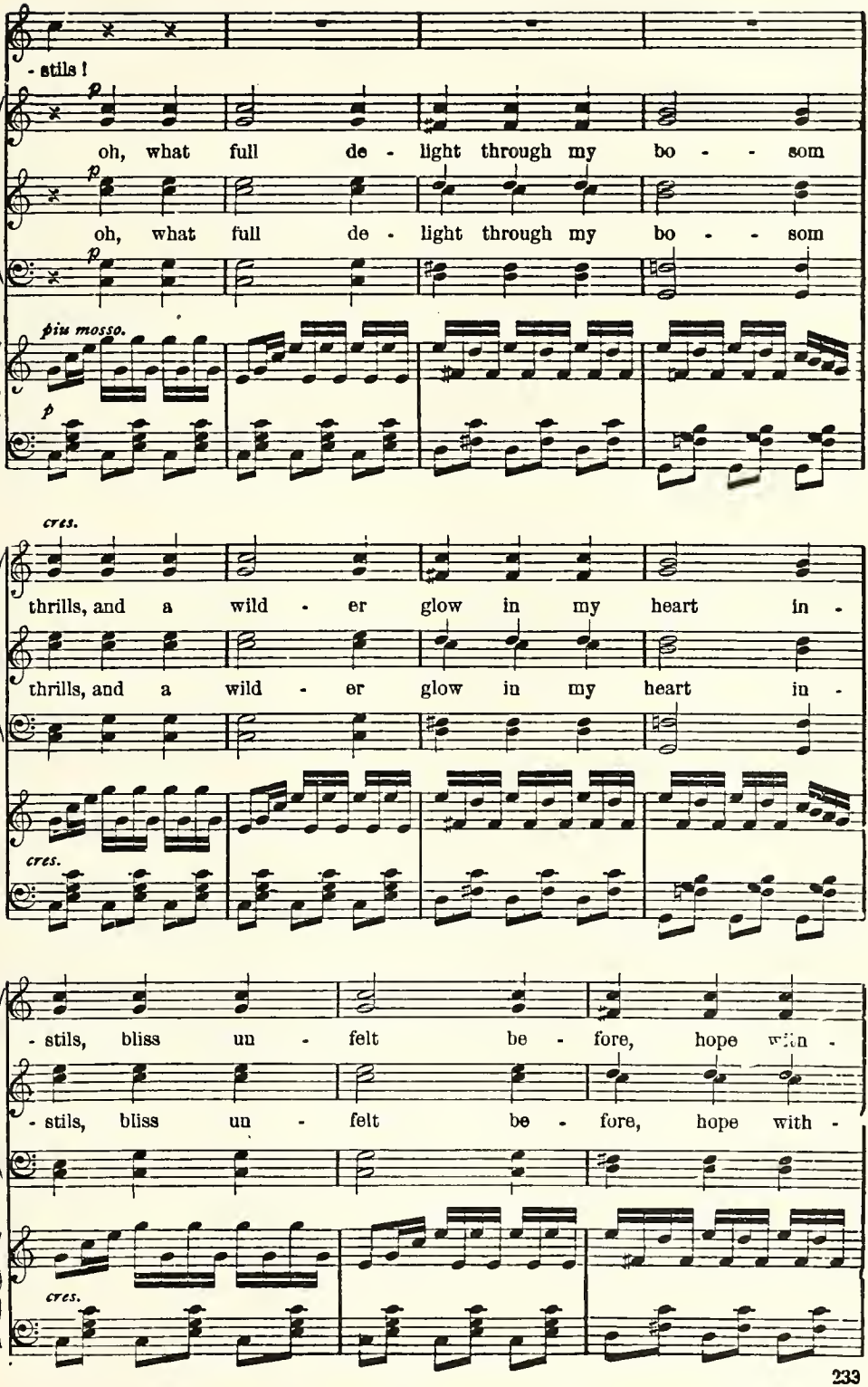


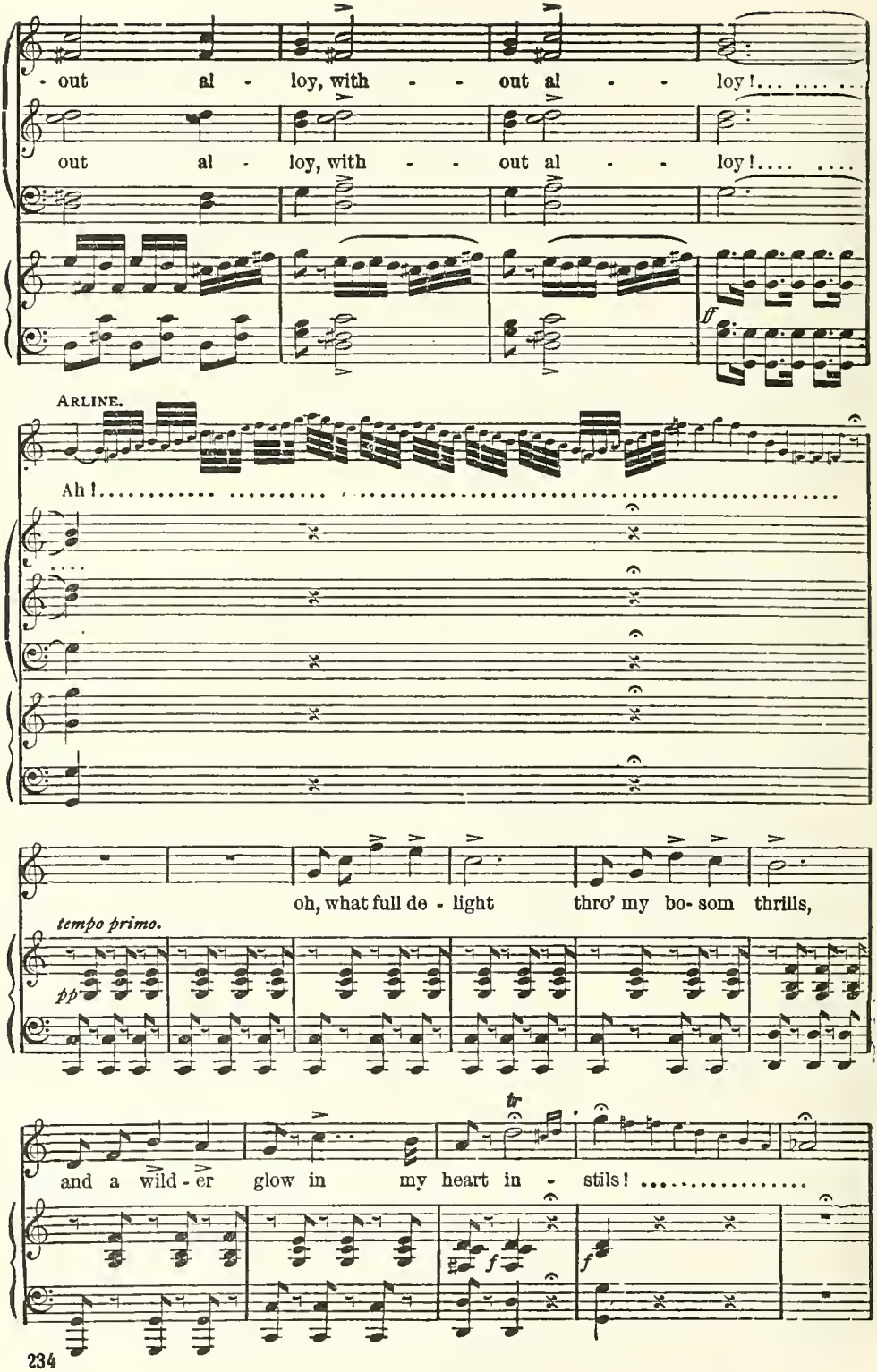
• Original Key D♭.

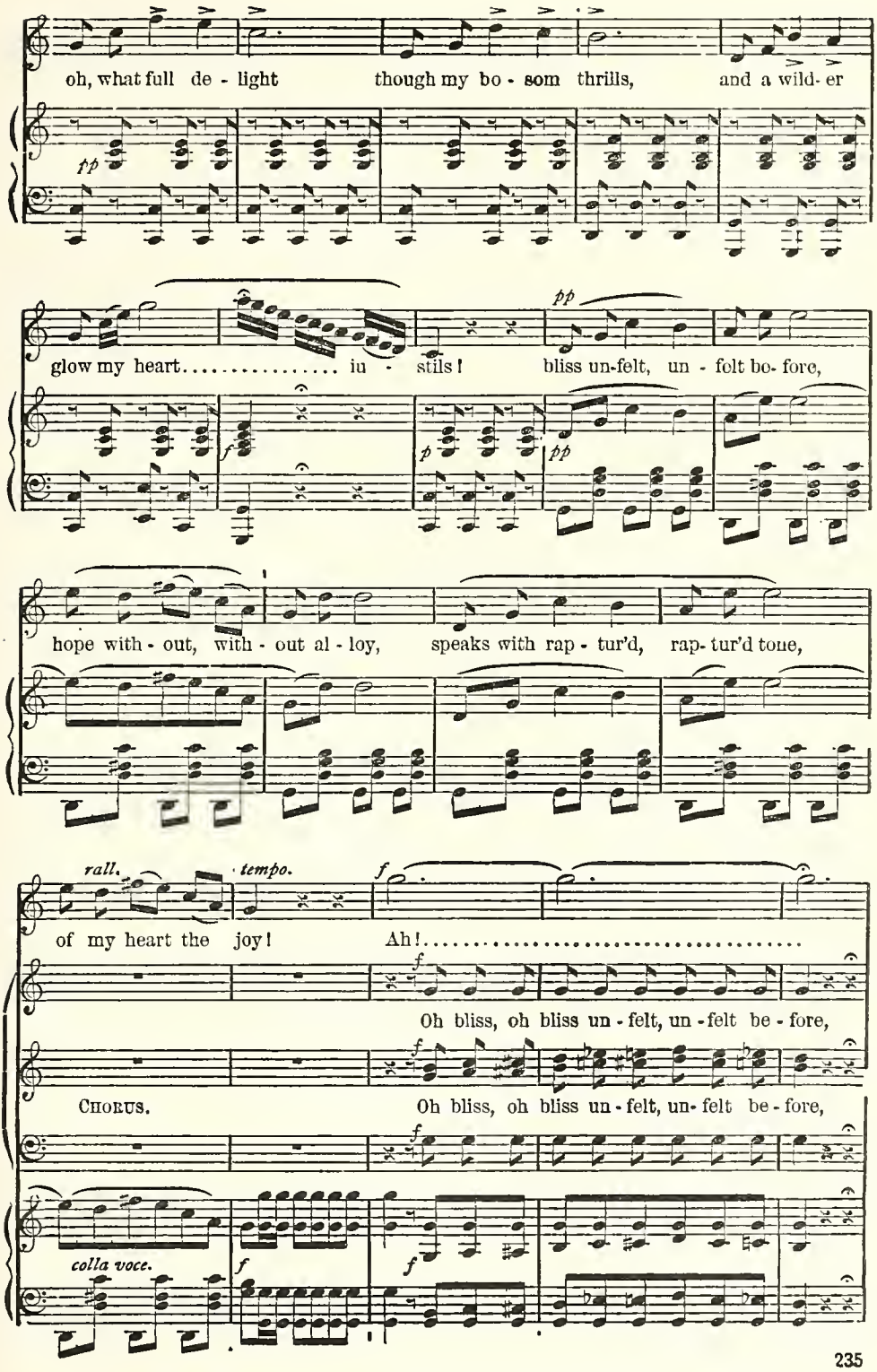

oh, what full de - light though my bo - som thrills, and a wild- er
pp
glow my heart..... in - stils! bliss un-felt, un - felt be- fore,
f
p
pp
hope with - out, with - out al - loy, speaks with rap - tur'd, rap- tur'd toue,
rall.
tempo.
f
of my heart the joy! Ah!.....
Oh bliss, oh bliss un - felt, un - felt be - fore,
CHORUS.
Oh bliss, oh bliss un - felt, un- felt be - fore,
colla voce.

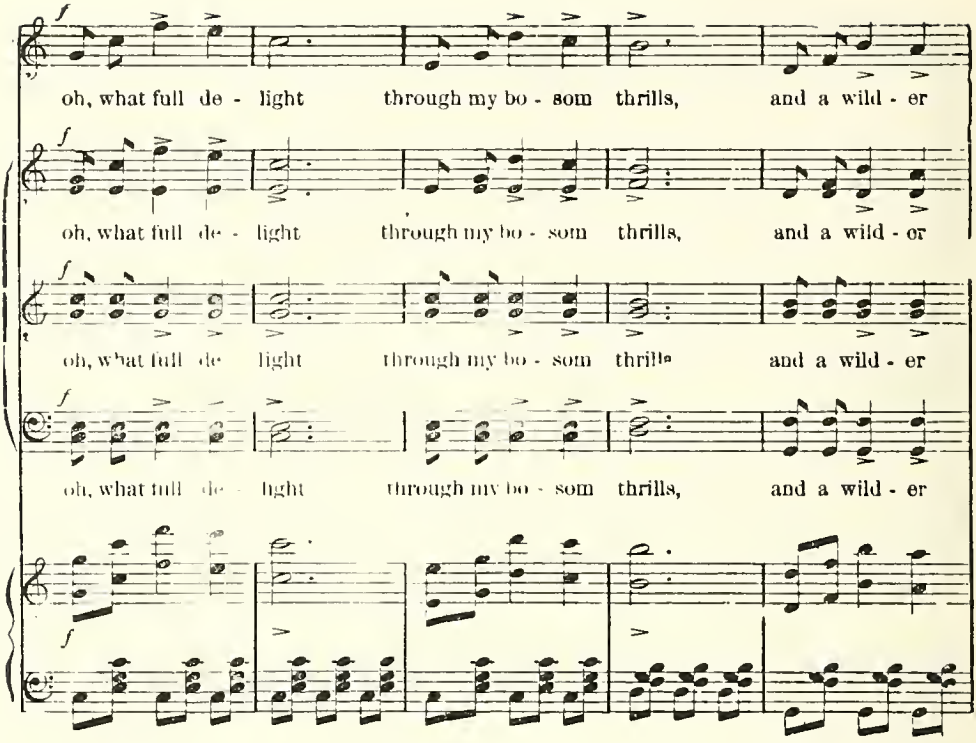

f
oh, what full de - light through my bo - som thrills, and a wild - er
f
oh, what full de - light through my bo - som thrills, and a wild - er
f
oh, what full de - light through my bo - som thrills, and a wild - er
f
oh, what full de - light through my bo - som thrills, and a wild - er
f

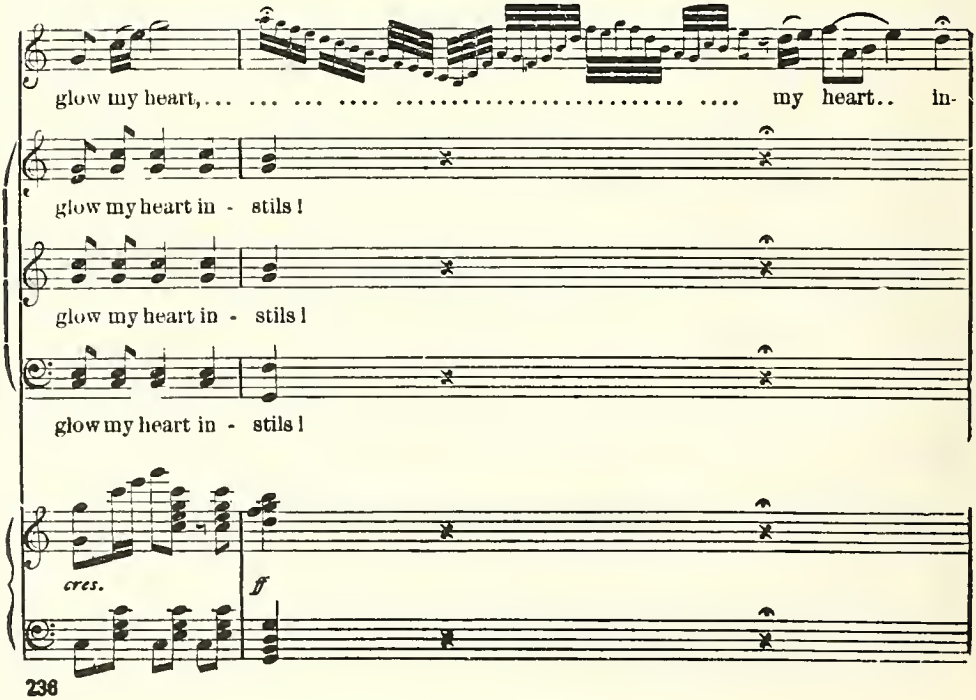

glow my heart, my heart.. in-
glow my heart in - stils!
glow my heart in - stils!
glow my heart in - stils!
cres.
ff

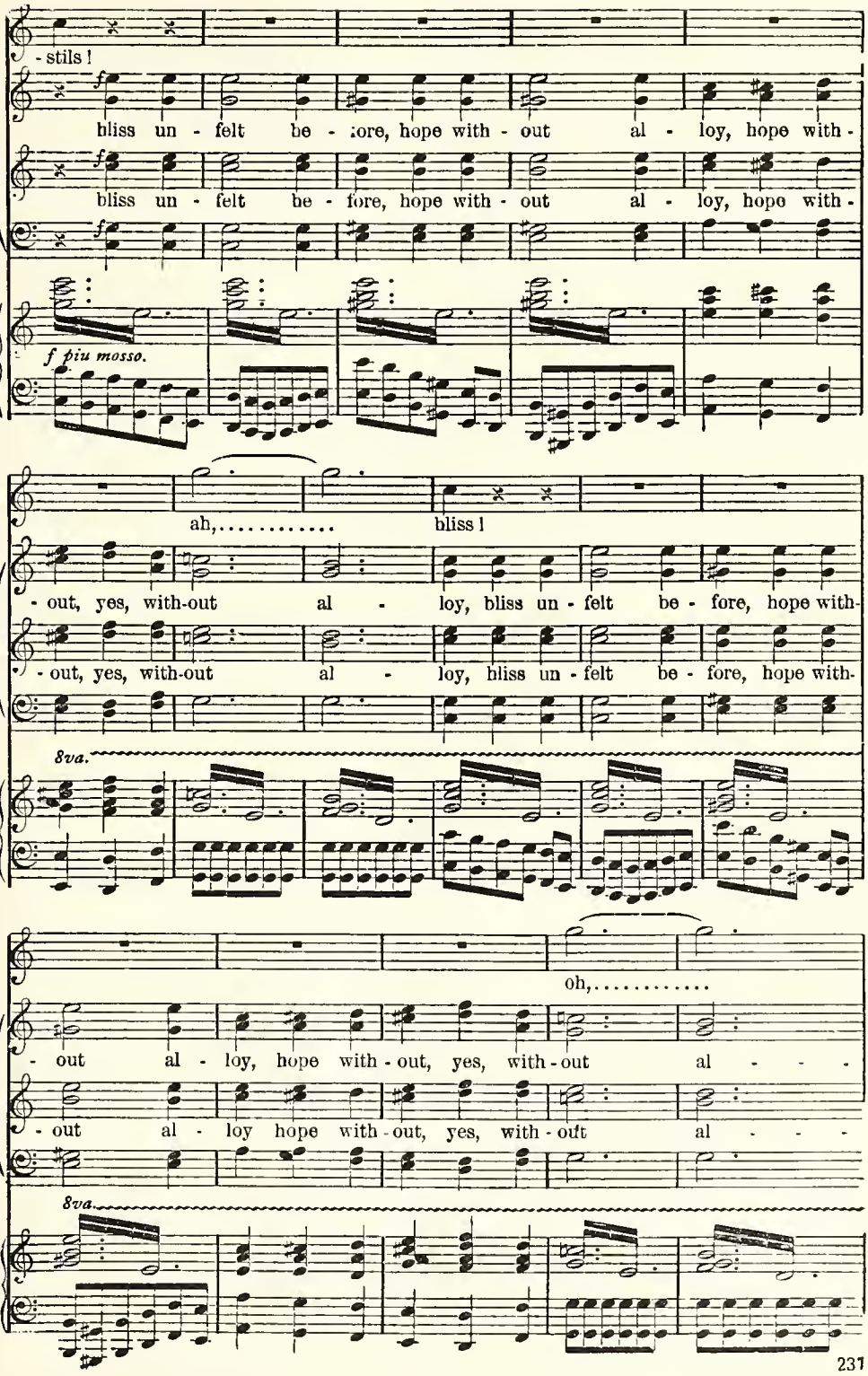

- stils !
p
oh, what full de - light through my bo - - som
p
oh, what full de - light through my bo - - som
più mosso.
p
cres.
thrills, and a wild - er glow in my heart in -
thrills, and a wild - er glow in my heart in -
cres.
- stils, bliss un - felt be - fore, hope with -
- stils, bliss un - felt be - fore, hope with -
cres.

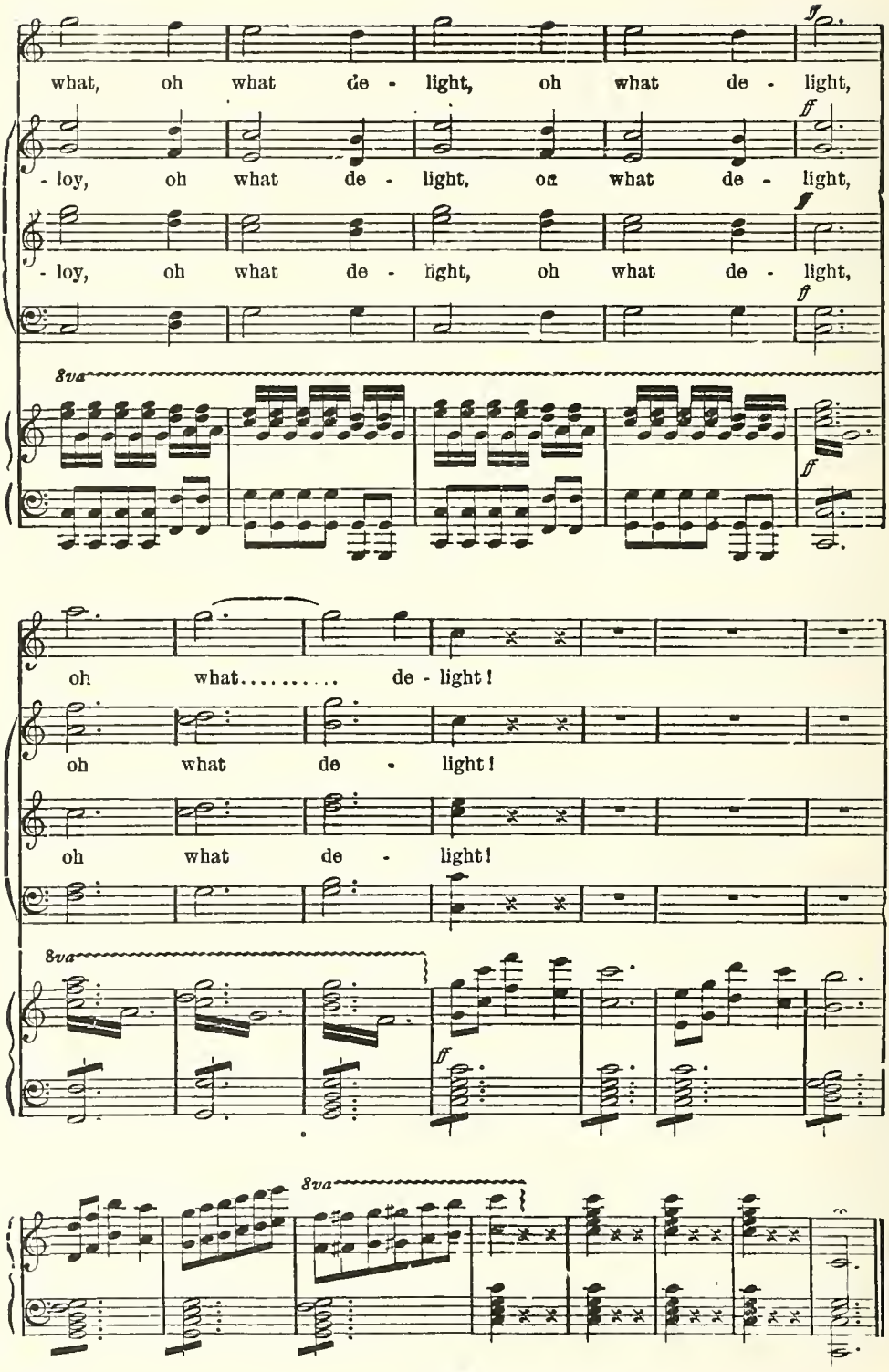

out al - loy, with - - out al - - loy!
out al - loy, with - - out al - - loy!
ff
ARLINE.
Ah!
oh, what full de - light thro' my bo- som thrills,
tempo primo.
pp
and a wild - er glow in my heart in - stils!
tr
f
f


oh, what full de - light though my bo - som thrills, and a wild- er
fp
glow my heart..... in - stils! bliss un-felt, un - felt bo- fore,
pp
f
p
pp
hope with - out, with - out al - loy, speaks with rap - tur'd, rap- tur'd tone,
rall.
tempo.
f
of my heart the joy! Ah!.....
Oh bliss, oh bliss un - felt, un - felt be - fore,
Chorus.
Oh bliss, oh bliss un - felt, un- felt be - fore,
colla voce.
f


f
oh, what full de - light through my bo - som thrills, and a wild - er
f
oh, what full de - light through my bo - som thrills, and a wild - er
f
oh, what full de - light through my bo - som thrills, and a wild - er
f
oh, what full de - light through my bo - som thrills, and a wild - er
f


glow my heart, ... my heart.. in-
glow my heart in - stils!
glow my heart in - stils!
glow my heart in - stils!
cres.
ff


- stils !
f
bliss un - felt be - fore, hope with - out al - loy, hope with -
bliss un - felt be - fore, hope with - out al - loy, hope with -
f piu mosso.
ah,..... bliss !
- out, yes, with-out al - loy, bliss un - felt be - fore, hope with-
- out, yes, with-out al - loy, bliss un - felt be - fore, hope with-
8va.
oh,.....
- out al - loy, hope with - out, yes, with - out al - - -
- out al - loy hope with - out, yes, with - out al - - -
8va.


what, oh what de - light, oh what de - light,
- loy, oh what de - light, oh what de - light,
- loy, oh what de - light, oh what de - light,
ff
8va
oh what..... de - light!
oh what de - light!
oh what de - light!

FINE.

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